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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1890.

IN PRAISE OF LOEWE.

THE services rendered by Loewe to the development of vocal music of the highest order are of so remarkable an order that the lack of interest displayed in his compositions in this country until recently seems at first sight as inexcusable as it is regrettable. For Loewe not only visited these shores in 1847, but long before that had found in the ballad and other poetry of these islands the source of some of his most felicitous inspirations. On the other hand, it must be admitted that Loewe was deficient in many of those qualities which enable a man to assert his genius in his lifetime. Although an artistic singer and a fine organist, he had no desire to embrace the career of the travelling *virtuoso*, in spite of the brilliant reception accorded him by the Viennese in 1844. His modest nature was averse to all self-advertisement, and thus it came about that for nearly fifty years he led a life of almost cloistered seclusion at Stettin, happy in his home and content with the appreciation of a small circle of congenial friends. There were moments when he felt that he might have achieved more had he entered into a wider sphere of action and ampler surroundings, but such feelings do not seem to have ruffled the serenity of his nature. Even at Stettin itself he was not generally recognised as an ornament of that town; and when he broke down with paralysis, in 1866, after upwards of forty-five years of work, the municipality committed a crowning act of ingratitude by obliging him to resign his office. Even in his own country he was no prophet; much less, therefore, could he be expected to have achieved eminence in other lands. And then it must also be taken into account that his compositions were characterised by considerable innovations. They disconcerted the pedants of his time by their originality at the same time that they discouraged performers by their difficulty. He himself said, "my compositions demand a master on the piano, a great vocalist with clear pronunciation and declamation; if the singer has these requisites at command, the spirit of the composition will soon wing its upward flight." The high opinion expressed as to the merits of his works by such judges as Mendelssohn, Schumann, Liszt, and Wagner—the last of whom is reported to have preferred Loewe's setting of "The Erl-King" to that of Schubert—found little response in the judgment of the majority of their contemporaries. Loewe's posthumous fame, however, has been steadily increasing in the last two decades. A Loewe Society was founded in Berlin in 1882, mainly owing to the instrumentality of Dr. Max Runze, since which date a number of Loewe's works, hitherto unknown, have been performed in public. Recitals exclusively of the songs of Loewe have been given of late, with the greatest success, by Gura, the famous *lieder* singer, while in this country Mr. Henschel has all along exerted himself to familiarize the English concert-going public with Loewe's Ballads, a work in which he has been most efficiently seconded by Mr. Albert Bach, the author of the handsome volume* now before us.

After some prefatory remarks a justification of his enterprise, Mr. Bach devotes some thirty pages to an interesting chapter in which he traces the growth of

what he calls the Art-Ballad. Among Loewe's fore-runners in the domain of vocal music, he gives special prominence to Mozart, Beethoven, Reichardt, Zelter, and Zumsteeg. Of these, the two first-named were led by the comprehensive nature of their genius to seek a wider field for the expression of their musical thoughts than that afforded by isolated songs—*majora canebant*. The other three adhered too closely to essentially national song, in which the accompaniment plays a purely subordinate part, to be considered as the originators of a new species of vocal music. That service was reserved for Schubert and Loewe, the former of whom Mr. Bach describes as the greatest song composer, while the latter he considers to be the greatest writer of ballads. The difference between the *Volkslied* and the Art-Song is then carefully considered, the radical distinguishing mark being that the words of the *Volkslied* are nothing without the tunes, whereas in the Art-Song the words are generally capable of achieving separate immortality on their own account. None the less, however, have *Volkslieder* exerted a wonderful influence alike on poets and composers, and just as the greatest symphonic music has grown out of simple national dance tunes, so the finest specimens of the Art-Song are idealised national songs. Nothing in the whole field of literature is calculated to stimulate the creative powers of a song writer so forcibly as the ballad, combining as it does within a limited compass the epic, dramatic, and lyric elements, all suffused, as it were, in a supernatural or mystical atmosphere. The impetus that was given to the lyrical poets of Germany by the publication in a German dress of the "Percy Reliques" was something amazing.

It was the draughts from these well-springs that inspired Bürger, Goethe, Uhland, and many others to give to the world a wealth of splendid subjects for musical illustration. But although deriving their origin from the anonymous productions of the early minstrels, these later ballads demanded a more elaborate musical treatment than had hitherto been accorded to the songs of the people, and here it was that the genius of Schubert and Loewe grasped the situation, and developed a new form of art. The old strophic form gave place to the "through-composed" musical framework. The simple harmonies, which had previously been regarded as sufficient, were superseded by a richer accompaniment, enhancing and reinforcing the voice part by an individuality and appropriateness of its own. The composers we have named realised that where more than one character took part in the action of the poem, the music must find distinct accents for each. It must be lyrical, dramatic, and descriptive by turns. To achieve all this demands talent of no common order, and to have been the first to realise the exigencies which beset the composer of ballads constitutes no slight claim to remembrance. It was Loewe, according to Mr. Bach—and he is by no means alone in the opinion—to whom the credit attaches of having taken the new departure. "He elevated the ballad into what I would call a musical drama in miniature; and in indicating for it the aesthetic principle of the unity of the epic, the lyric, and the dramatic elements, he created the model for all future productions of the kind."

Loewe's life, which is treated by Mr. Bach in a pleasant biographical sketch of some forty odd pages, was singularly uneventful, and yet it is by no means devoid of features attractive to the musical reader. The year of his birth coincided with the meridian of Goethe's productive powers, and in many other respects the surroundings under which Loewe grew up were singularly propitious to the development of his genius. His imagination was early awakened by the

* "The Art Ballad: Loewe and Schubert." With musical illustrations. By Albert B. Bach. William Blackwood and Sons London and Edinburgh.

tales and legends told him on winter evenings by his mother, while his father and brother gave him instruction in the technical side of his art. Then the associations of Köthen and Halle, where he received his schooling, cannot have been without their influence on his poetic temperament. As a boy he was a fine treble singer, and in manhood was possessed of a flexible tenor voice with which he was enabled to render complete justice to his own compositions and those of other masters. From the very outset he seems to have adopted, as if by instinct, the principles which differentiate his compositions from those of his predecessors. Türk, his master, at the commencement of his lessons in composition, required him to write a concert *aria*. A friend having supplied him with a subject, "Didone abbandonata," Loewe "composed the air in an animated *tempo*"—we quote from his autobiography. "There was much ecstasy, but neither in the words nor in the music was there any repetition. *It did not seem natural to me that a despairing woman, who is on the point of throwing herself into the flames, should repeat her words.*" We have italicised these words as they indicate what was undoubtedly at the time a remarkable divergence from the conventional practice. In this, as in many other particulars, Loewe unquestionably proved himself to be the forerunner of Wagner. It is interesting also to learn that Loewe did not neglect the education of his body; he diligently practised fencing, was a good swimmer and an expert marksman. Nor were his intellectual faculties confined within the sphere of the art of his choice. He took a lively interest in literary and philosophical discussions, and when at Stettin displayed a marked fondness for astronomy and acoustics. Loewe's early distinction seemed to point to a brilliant after career. But this was not to be. At the age of twenty-five he was appointed music director of St. Jacob's Church, at Stettin, and there remained for forty-six years. Offers were made from other quarters to induce him to accept posts elsewhere, but lack of ambition, dislike of change, and attachment to his organ—by the side of which his heart is buried—combined to keep him rooted at Stettin. There he taught and wrote and composed until his health thoroughly gave way in 1866, when he removed to Kiel, spending the last three years of his life at the house of his son-in-law, "occasionally gratified by visits from admiring friends, among others, from Johannes Brahms." It is worth pointing out that while Loewe's claim to immortality undoubtedly rests on his ballads, he was an industrious worker in several other departments of composition, notably that of oratorio, or, more correctly, musical dramas in oratorio form, in which he achieved distinguished success. Many of these are familiar to German audiences. "The Seven Sleepers" has been given frequently in America; while Mr. Bach has recently introduced the choruses from "The Awakening of Lazarus" to the notice of Edinburgh amateurs at his Loewe Concert in that city.

Mr. Bach occupies the greater part of the remainder of his volume with an elaborate descriptive analysis, with musical illustrations, of about a dozen of Loewe's best-known ballads. Prefixed to this are some general remarks, in which Mr. Bach claims for Loewe that he suggested Wagner's music-drama, and anticipated thirty years earlier the æsthetic principles formulated by Wagner in his "Art of the Future" in 1850. Loewe undoubtedly individualised his *dramatis personæ*, and gave appropriate musical setting to the scenes and local peculiarities of his subject poems. But to state that he did all this for the first time in the annals of music and actually created the method of *Leitmotive*, is rather a large proposition. *Vixere fortes ante Agamemnona*, and

there are numerous instances of the rudimentary employment of leading motives in the works of Loewe's predecessors, though he was perhaps the first song-writer who made use of them to so marked an extent.

The brief chapter on Schubert which intervenes between the memoir of Loewe and the analysis of his songs rather disappoints the expectations aroused in the preface. The original matter there alluded to shrinks to a couple of anecdotes, communicated to the writer by Randhartinger. Mr. Bach says the old man related to him "many interesting anecdotes" of Schubert, but for reasons best known to himself he only prints three, the most interesting of which relates to the first performance of the "Erl-King" in public. In the biographies this honour is attributed to Vogl, but, according to Randhartinger, the first performance took place at the *Stadtkonvikt*, he himself, then a boy of fourteen, being the vocalist, and Schubert accompanying. Mr. Bach's style is occasionally obscure—what, for example, does he mean by "the splash of death" or "a brilliant puzzling effect"?—and is more than once disfigured by effusiveness, as, for instance, when he talks of "darling Loewe." Again, his judgment as to the merits of certain English composers, though flattering to the land of his adoption, is singularly wide of the mark. But, making all allowances for these defects, he has produced a very readable and agreeable book, which deserves a cordial welcome from all lovers of song.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 466).

The course of events now brings us to the inception of Wagner's great trilogy, the "Nibelungen Ring." Mention has already been made of his work upon a music-drama, entitled "Young Siegfried," in which the master dealt with a section only of the old epic. References to "Young Siegfried" are frequent in the Wagner-Liszt correspondence, as it was intended that the new piece should be brought out at Weimar under the faithful friend who had done such great service to "Lohengrin." In a letter from Zurich, May 22, 1851, the composer announced an immediate beginning upon the poem: "I wait for the first bright sunny day to commence the poem of my 'Young Siegfried' with the pen. In my head it is ready. In July I hope to send you the poem." As a matter of fact, the book was ready in June, and its author proclaimed the news to Liszt as thus:

"I have quite finished the poem of my 'Young Siegfried.' It has given me GREAT joy; it is certainly what I was bound to do, and the *best thing* that I have done so far. I am *really glad* about it. . . . I cannot just yet make up my mind to copy it out for you, for many reasons too long to tell. I feel also some bashfulness in submitting my poem to you without further explanation—a bashfulness which has its reason in me not in you. . . . If we could meet shortly, I should keep my 'Young Siegfried' in order to read it to you. The written word is, I fear, insufficient for my intention; but if I could read it to you *viva voce*, indicating how I want to have it interpreted, I should be quite satisfied as to the desired impression of my poem upon you."

Wagner's pleasure in his new work several times finds warm expression. Once he writes: "Lord, how delighted I am with my 'Young Siegfried'; he will deliver me once for all from all literature and journalism." And again: "This child which I have engendered, and should like to give to the

world, is naturally even nearer to my heart than 'Lohengrin.' But not many months passed before the composer had altogether changed his plans with regard to the nature and destiny of his bantling. This was made known to Liszt in a lengthy and remarkable epistle, dated from Zurich, November 20, 1851. It should be stated at once that Wagner had now to withdraw, with the best grace he could, from his engagement to provide Liszt and Weimar with a novelty, inasmuch as 'Young Siegfried,' intended for both, had no longer an independent existence. The master did this in a characteristically wordy fashion, and with no better conclusion than that his original promise should appear in the forthcoming preface to his "Communication to my Friends" "as a proof of the genuine sincerity of the intention then held by me." He continued: "I should also be glad to think that in that public declaration I have furnished a sign of my gratitude for the sympathy they have shown to me, even if, as I said before, I cannot prove that gratitude in the exact manner there promised." This is, perhaps, the first time in which the publication of a broken promise has been considered in the light of an act possibly acceptable to the disappointed party.

Having thus cleared the ground, Wagner proceeded to unfold the mighty plan which had formed itself around "Young Siegfried." Here we must make a lengthy extract from Dr. Hueffer's translation of the Correspondence, certain that the reader will require no apology:

"In the autumn of 1848 I sketched for the first time the complete myth of the 'Nibelungen,' such as it henceforth belongs to me as my poetic property. My next attempt at dramatising the chief catastrophe of that great action for our theatre was 'Siegfried's Death.' After much wavering, I was at last, in the autumn of 1850, on the point of sketching the musical execution of this drama, when again the obvious impossibility of having it adequately performed anywhere prevented me, in the first instance, from beginning the work. To get rid of this desperate mood, I wrote the book 'Opera and Drama.' Last spring, your article on 'Lohengrin' inspired me to such a degree that for your sake I resumed the execution of a drama quickly and joyously; this I wrote to you at the time: but 'Siegfried's Death'—that I knew for certain was, in the first instance, impossible. I found that I should have to prepare it by another drama, and therefore took up the long cherished idea of making the young Siegfried the subject of a poem. In it everything that in 'Siegfried's Death' was either narrated, or more or less taken for granted, was to be shown in bold and vivid outline by means of actual representation. This poem was soon sketched and completed."

Wagner proceeds to explain the reasons why even "Young Siegfried" did not so satisfy him as to warrant its submission to Liszt for consideration, and then resumes:

"This 'Young Siegfried' is also no more than a fragment, and as a *separate* entity it cannot produce its proper and sure impression until it occupies its necessary place in a *complete* whole—a place which I now assign to it, together with 'Siegfried's Death,' in my newly-designed plan. In these two dramas a number of necessary relations were left to the narrative, or even to the sagacity of the hearer. Everything that gave to the action and the character of these two dramas their infinitely touching and widely spreading significance had to be omitted in the representation, and could be communicated to the mind alone. But, according to my inmost conviction, since formed, a work of art, and especially a drama, can have its true effect only when the poetic

intention in all its more important motives speaks fully to the senses; and I cannot and dare not sign against this truth which I have recognised. I am compelled, therefore, to communicate my entire myth in its deepest and widest significance with the greatest artistic precision, so as to be fully understood. Nothing in it must be left to be supplied by thought or reflection. The unsophisticated human mind must be enabled by its artistic receptivity to comprehend the whole, because by that means only may the most detached parts be rightly understood."

Wagner follows these remarks with some details of the now well-known "argument," and continues:

"However bold, extraordinary, and, perhaps, fantastic my plan may appear to you, be convinced it is not the outgrowth of a mere passing whim, but has been impressed upon me by the necessary consequences of the essence and being of the subject which occupies me wholly, and impels me towards its complete execution. To execute it according to my power as a poet and musician is the only thing that stands before my eyes; anything else must not trouble me for the present."

From the foregoing extracts we get a clear idea of the inception of the "Nibelungen." First of all, Wagner looks at the old epic as a subject for drama; fixes upon the closing section and writes the book of "Siegfried's Death." But the incidents here treated have their origin in preceding events; and the book of "Young Siegfried" is thereupon added. But Siegfried himself is only the last link of a chain and cannot be fully understood without reference to his relationships. Hence two other books—the four containing the whole story, beginning at the beginning and ending at the end. The reader may not see the impossibility of dealing independently with a section of the narrative, just as, in Gounod's "Faust," we have a single chapter, so to speak, from the "Faust" of Goethe. Wagner imagined that Liszt would experience some such disability, and guarded against it by laying bare his peculiar theory that nothing, in drama, should be left to the imagination or the reason of the audience. In his view it was not well to put the public in possession of related facts, through paper and print, or to assume that they were acquainted with them through common information. Such a cause would involve mental processes inconsistent with a state of passive receptivity on the part of the "unsophisticated human mind." This position throws light upon Wagner's conception of a model audience, which, apparently is one that wholly subordinates reason to feeling. In an earlier letter to Liszt he touches upon the matter with some force, remarking:

"You lay stress in your letter upon the fact that the enemy whom we have to fight is not only in the throats of our singers, but in the lazy Philistinism of our public, and in the donkeydom of our critics. Dearest friend, I agree with you so fully that I did not even mention it to you. What I object to are the perverse demands which are made on the public. I will not allow that the public is charged with *want of artistic intelligence* and that the salvation of art is expected from the process of grafting artistic intelligence on the public from above. Ever since the existence of connoisseurs art has gone to the devil. By drilling artistic intelligence into it we only make the public perfectly stupid. What I said was this: that I wanted nothing of the public beyond a *healthy sense and a human heart*."

This is clear enough, and Wagner's model public, with its healthy sense, its human heart, and nothing else, would naturally require to be treated as though incapable of mental processes. Nothing in a drama

intended for such a public could safely, as Wagner pointed out, be left "to be supplied by thought or reflection," and hence not only the gigantic dimensions of the "Nibelungen Ring," but also the tedious repetitions of long-winded narratives—repetitions obviously necessary where the audience is incapable of mnemonic effort. But it is less our purpose to discuss the theory than indicate the effect of its influence, which having done here we leave it.

Wagner could not but see that his immense conception was, and was likely to remain, impossible of realisation in an ordinary theatre.

The entire cycle of dramas must be represented in rapid sequence, and their external embodiment can be thought only in the following favourable circumstances: "The performance of my Nibelung dramas will have to take place at a great festival, to be arranged perhaps especially for the purpose of this performance. It will have to extend over three consecutive days, the introductory drama to be given on the previous evening. . . Where and in what circumstances such a performance may become possible I must not for the present consider."

How this dream became reality at Bayreuth in 1876 the reader needs no telling. Having opened all his mind to Liszt, Wagner returned to the disappointment of his Weimar friend and actually tried to make it less severe by abusing the Weimar public, who had so well received his "Lohengrin." If this statement be not true, what does the following mean?—"What expectations have you still of Weimar? With sad candour I must tell you that, after all, I consider your trouble about Weimar to be fruitless. Your experience is that, as soon as you turn your back the most perfect vulgarity springs luxuriantly from the soil in which you had laboured to plant the noblest things; you return, and have just ploughed up once more half of the soil, when the tares begin to sprout even more impetuously. Truly I watch you with sadness. On every side of you I see the stupidity, the narrow-mindedness, the vulgarity, and the empty vanity of jealous courtiers, who are only too sadly justified in envying the successes of genius." It mattered nothing to Wagner that, when writing this, he was in debt to Herr von Zigesar, the official representative of the Weimar Court, on account of money advanced for his support while writing "Young Siegfried." Abuse was a weapon always nearest the hand of this extraordinary man, and the vocabulary of Billingsgate rested ever just within his lips. It is scarcely necessary to add that, in replying, Liszt took no notice of his friend's vulgar tirade.

Two other points in the very important letter which has so long engaged our attention still remain for notice. Wagner's pecuniary affairs, we learn, were "looking up"—or, rather, not his affairs but those of liberal friends: "A fortunate turn in the affairs of my intimate friends, the R. family, has had the effect that for that time and for the rest of my life I may attend to my artistic creations quietly and undisturbed by material cares." Liszt must have been very glad to hear this, and very considerably amused when he went on to read his correspondent's theory on the subject of stomachic supremacy in man: "My previous continual anxiety about my health has now been relieved by the conviction I have since gained of the all-healing power of water and of nature's medicine. I am in the way of becoming and, if I choose, of remaining, a perfectly healthy man. If you wretched people would only get a good digestion, you would find that life suddenly assumes a very different appearance from what you saw through the medium of your digestive troubles. In fact, all our politics, diplomacy,

ambition, impotence, science, and, what is worst, our whole *modern art*, in which the palate, at the expense of the stomach, is alone satisfied, tickled, and flattered, until at last a corpse is unwittingly galvanised—all this parasite growth of our actual existence has no soil to thrive in but a ruined digestion. I wish that those could and would understand me to whom I exclaim these almost ridiculously sounding but terribly true words." Liszt met this in playful fashion: "Farewell, and live, if possible, in peace with the upper world and with your lower stomach, to which, in your letter, you attribute many things not pertaining to it. People may think as they like, I cannot get rid of the definition, 'L'homme est une intelligence servie par des organes,' and that your organs serve you excellently well is proved by your writing the 'Nibelung' trilogy, with prologue."

We have followed the course of a discursive letter because gaining thereby a satisfactory idea of Wagner's condition and circumstances at the time when his greatest task lay immediately before him. The picture is more pleasant than many upon which we have had to look. Pocket and person are alike in an improved state, and the well-being of both leads him to face the future with an elastic spirit which animates his every expression. Let us now pick more of the history of the "Nibelungen Ring" from the letters. Liszt received the idea of this work with enthusiasm, and warmly encouraged it, promising moreover that, should Germany be still closed to Wagner on the completion of the trilogy, he himself would undertake its production.

"But I look forward to the pleasure of enjoying your 'Nibelung' trilogy more quietly from a stall or seat in the balcony, and I invite you for four consecutive days to supper after the performance at the Hotel de Saxe, Dresden, or the Hotel de Russie, Berlin, in case you are able to eat and drink after all your exertions." These remarks drew from Wagner a further revelation of dreams not to be realised till a quarter of a century had passed:—

"As regards my 'Nibelung' drama, you, my good sympathetic friend, regard my future in too rosy a light. I do not expect its performance, not at least during my lifetime, and least of all at Berlin or Dresden. These and similar large towns, with their public, do not exist for me at all. As an audience I can only imagine an assembly of friends who have come together for the purpose of knowing my works somewhere or other, best of all in some beautiful solitude, far from the smoke and pestilential business odour of our town civilisation. Such a solitude I might find in Weimar; but certainly not in a larger city. If I now turn to my great work it is done for the purpose of seeking salvation from my misery, forgetfulness of my life. I have no other aim, and shall think myself happy when I am no longer conscious of my existence."

This was a mid-winter utterance, and Wagner's digestion was probably suffering from what he called that "damnable organ of sitting still." With the spring of 1852 his spirits rose, and he talked of setting again to work at the "Nibelungen." But O, for a more southern clime! "If I lived in Naples, or Andalusia, or one of the Antilles, I should write a great deal more poetry and music than in our grey misty climate, which disposes one only to abstraction. . . . Ah! I wish I could this summer make at last a beautiful journey, and that I knew how to set about it. To this sigh only my own voice replies as echo from the wall of leather which surrounds me. This longing for a journey is so great in me that it has already inspired me with thoughts of robbery and

murder against Rothschild & Co. We sedentary animals scarcely deserve to be called men." Wagner had to remain in Zurich that spring, and superintend the production there of his "Flying Dutchman," or, as he was pleased to call it, a travesty of that opera. "Some of my friends here would not leave me in peace; but, having heard my 'Tannhäuser' overture, they wanted absolutely to have a taste of one of my operas. I allowed myself at last to be talked over, and am now about to introduce to the imagination of my friends a travesty of my opera, as closely resembling it as possible. Everything, as regards scenery and orchestra, is done to help that resemblance; the singers are not a bit better or worse than anywhere else; so I shall find out what can be achieved by the best intentions and a fabulous faith in me."

In May, 1852, Wagner wrote: "My 'Nibelungen' tetralogy is completely designed, and in a few months the verse also will be finished. After that I shall be wholly and entirely a 'music maker,' for this work will be my last poem, and a littérateur I hope I shall never be again. Then I shall have nothing but plans for performances in my head; no more writing, only performing." In June he is getting on with the "Valkyrie": "I am hard at work and eager to finish the poem of my 'Valkyrie' in a fortnight. . . . My 'Valkyrie' (first drama) turns out terribly beautiful. I hope to submit to you the whole poem of the tetralogy before the end of the summer. The music will be easily and quickly done, for it is only the execution of something practically ready." Meanwhile the master was in correspondence with Breitkopf and Härtel, regarding the separate publication of the entire poem as soon as completed. To this Liszt, in one of his letters refers with approval, adding: "As to the definite performance of the three operas, we must have a good talk when the time comes. If, in the worst case, you are not then back in Germany, I shall stir in every possible way for the production of your work. . . . If Weimar should prove too mean and poor, we will try somewhere else; and even if all our strings snap we may still go on playing if you give me full power to organise an unheard-of music or drama festival, or whatever the thing may be called, in any given place, and to launch your 'Nibelungen' there. . . . Farewell! Be at peace with yourself, and soon publish your 'Nibelungen' poem, in order to prepare the public and put it in the proper mood. Leave all manner of *Grenzboten*, *Wohlbekannte*, *Kreuzzeitung*, and *Gazettes Musicales* on one side, and do not bother yourself with these miserable scribbles. Rather drink a good bottle of wine, and work onwards, up to eternal, immortal life."

Wagner's last mention of the "Nibelungen Ring" in 1852 is dated November 9, and runs thus: "My new poems for the two Siegfrieds I finished last week, but I have still to re-write the two earlier dramas, 'Young Siegfried' and 'Siegfried's Death,' as very considerable alterations have become necessary. I shall not have finished entirely before the end of the year. The complete title will be 'The Ring of the Nibelung, a Festival Stage-play in three days and one previous evening': previous evening, the 'Rhine-gold'; first day, the 'Valkyrie'; second day, 'Young Siegfried'; third day, 'Siegfried's Death.' What fate this poem, the poem of my life and of all that I am and feel, will have I cannot as yet determine. So much, however, is certain: that if Germany is not very soon open to me, and if I am compelled to drag on my artistic existence without nourishment and attraction, my animal instinct of life will soon lead me to abandon art altogether. What I shall do then to support my life I do not know, but I shall not write the music of the 'Nibelungen,' and no person

with human feelings can ask me to remain the slave of my art any longer."

With this bitter cry of an exile, uttered amid the gathering gloom of another winter, the history of the tetralogy for the year 1852 comes to an end. But some incidents not therewith connected remain for notice before passing on to 1853; which was for Wagner a time of more varied experiences and, in that sense, of fuller life.

(To be continued.)

EASTERN ECCLESIASTICAL MUSIC.

THE statement which has been so frequently made to the effect that what is called Gregorian song is a direct inheritance from King David, who sang the Psalms to the melodies as now known to us, is a gratifying proof of the high antiquity of this form of ecclesiastical music.

It is certain that if this were the case, some traces of its Eastern origin would still be found, even at this distance of time. David was an Eastern monarch and would probably have sung his inspired words to melodies constructed upon the pattern of the scales common to Eastern music. These melodies would possibly be brought, if they were brought at all, into the service of the Church by the Jewish converts who would have been familiar with them from childhood. A writer on "Early Ecclesiastical Music" in the *Newbury House Magazine* for August, points out that "it was in Greek that the books of the New Testament and most of the early Christian writings were composed, and at a very early period Greek became the normal language of the Christian Church, and for several centuries was employed even at Rome itself in the Liturgy. Now the earliest melodies were mostly of the simplest description, so much so that St. Augustine, speaking of the Plain Song, tells us that its inflections resembled the modulations of the voice in speaking rather than in singing. The music must therefore have closely followed the rhythm and accent of the Greek language, which is so extremely different to that of the Hebrew that it seems almost inconceivable that the same melodies should be employed for the former as for the latter without being completely remodelled. Some new melodies would be composed for the purpose, while possibly even some which had already been in use among the pagan Greeks might be wedded to the services of the Church."

There is no doubt that such music as was more or less associated with heathen and pagan rites would be considerably altered if it was employed at all in the early Christian church, because it would be undesirable to awaken memories that the preaching of the new Covenant would be instituted to abrogate.

It may be mentioned incidentally that the records and observations of Eastern people show that their manners and customs are less influenced by change than those of the people of more Western and Northern localities. The musical instruments of the Egyptians and Arabs have remained unaltered for many generations, and the confirmation of the statement of the derivation of Gregorian Song might be looked for among the religious melodies of the Eastern people more or less associated by custom, manners, and descent with the Hebrews. The subtle divisions of the Eastern scale stand in the way of correctly writing down in European notation any music, in a fashion which shall completely satisfy the conscience of the transcriber that he has done his work correctly, while the native would probably be unable to recognise the music when played according to the transcription.

The Gregorian tones, it may be needless to remind the reader, are constructed out of the notes of the

diatonic scale. The first four, called Authentic, were settled, according to tradition, by St. Ambrose (A.D. 384), and have Greek names, added about the thirteenth century, because they are supposed to be the more modern representations of the Dorian, Phrygian, Lydian, and Mixolydian scales. Their respective key-notes are D, E, F, and G. The semitones in each scale remain in the same position as though each scale belonged to the scale of C. To these scales St. Gregory added, in the year 590, four others, a fifth higher in their several final or tonic starting notes. These were distinguished by the general name of Plagal, collateral or related modes or scales. Of the others that were added subsequently it is not necessary to speak in this place. Not one of these scales shows any intimate relationship to such Eastern music as is preserved in the Coptic or Armenian Churches, each of which claims closer association with the older nations from whom Christian ritual is derived than the Latin or Anglican branches of the Church Catholic among whom the Gregorian Chant is preserved.

Of course, allowance can and must be conceded for the fact that modern notation has made the Gregorian scales or modes concrete, and that St. Gregory's notation, in which the pattern copy of the Gradual sent from Rome was written, was in the "Nota Romana," or Neumes—points, curves, or strokes—which indicated the places of the rising and falling of the voice in reading, rather than a definite musical note in singing. This only gave relative value to the inflections of the voice in reciting, and of course varied according to the pitch of the voice of the reader, and his ideas as to the height or depth of the elevation or depression of the voice, to say nothing of the differences of pitch in voices. The copy of the Gregorian music sent by Charlemagne to the Monastery of St. Gall in the ninth century is still preserved, but the character of the notation rendered it liable to misinterpretation. Out of these altered readings arose the various "uses" in several places, all varying in their several details, yet all pointing to a common origin.

These can be traced to the pattern copies sent out to the Western Church through the energy of Charlemagne—that is to say, if reasonable allowance be made for the exaggerations of reading of which the "Nota Romana" was capable. The best authorities on the subject affirm that the system which St. Gregory left behind him was capable of being cultivated to the highest degree, and, under favourable circumstances, a perfect scheme of music might have been derived from it. In the face of the existence of the authenticated copy of Gregorian song already referred to, and of which photographic reproductions have been recently made from the original by the monks of Solésmes, it is impossible to admit this conclusion without reservation. The same authorities assert that as "time rolled on, St. Gregory's good system began to fall into oblivion, and even his chants, handed down only traditionally, by ear and memory, were in danger of degenerating and being lost." The reason was not far to seek. There was no definite and distinct meaning to the *neumata*. They might be interpreted at the will of the reader.

They were, as already stated, mere points, hooks, or flourishes of various shapes and directions. Their position represented to the reader the comparative height to which the voice should be elevated, and their shape often showed the force of accent. They were rhetorical, not musical, signs. Moreover, the variations in the manner of handwriting often introduced a matter of doubt and uncertainty. No two scribes wrote alike, and there was no basis of reference such as is shown in the existence of the

five lines of the stave. These determine the relative position of notes. In writing out the old Gregorian song in *neumata* it was impossible for the writer to place the marks so correctly that they were not capable of varied reading. The reader or singer often made their inflections higher or lower than were intended. John Cotton, a monk of Triers, in the eleventh century (1047), whose remarks are quoted by Gerbertus, says: "That the same marks which Master Trudo sang as thirds, were sung as fourths by Master Albinus; and Master Salomo, in another place, even asserts that fifths are the notes meant, so that at last there were as many methods of singing as teachers of the art."

So that by this it may be seen that if the ancient Gregorian song was derived from a high Hebrew tradition, it was difficult if not impossible to preserve it in its purity by any means that were in the possession of the musicians of the first ten centuries of the Church. Guido, of Arezzo, who is credited with the invention of a simple elementary theory and practical method, did not exist until the time of Pope John XIX., who ruled over the Church from the year 1024 to 1033. This Pontiff invited Guido to Rome, and "gave him most honourable proofs of his satisfaction, after having, in one lesson, under his direction, advanced himself so far as to be able to sing a chant, previously unknown to him, from the Antiphony brought by Guido, and after the manner of notation which he had invented."

In consideration of Guido's contributions to musical art, many of the Italian writers of the seventeenth century regarded him as the restorer, if not the inventor, of musical science. At all events, few modern thinkers will be inclined to depreciate the great value of his services. Those who look with scorn and contempt at all efforts to trace the origin of music to the period of a mythical existence, and who believe in the tangible, will readily admit that the reality of musical art began with Guido. Therefore, if this be conceded, the question of the more remote origin for Gregorian song must be abandoned as insoluble. At all events, its present form is untraceable beyond Guido. The "melody of language" which St. Gregory aimed at was intransmittable until a definite notation existed. It was not until the end of the sixteenth century that a new zeal developed itself in the Church of Rome, which considered itself the guardian of this particular form of chant, and the desire arose for a perfect uniformity of use. This was possible then, for notation had acquired definite forms and meanings, and the art of musical composition had been reduced to recognisable *formulae*. The labours of Palestrina and of his friend and pupil Guidetti in restoring the purity of the Gregorian song are well known. In 1582 the "Directorium Chori" appeared. This was followed in 1587 by the "Cantus ecclesiasticus officii majoris," and the "Præfationes in cantu firmo" in 1588. In 1614 the "Graduale Romanum" and the "Rituale Romanum" were issued. The hymns which Palestrina had printed in 1589 were reprinted in 1644 at the expense of Urban VIII. As these were official publications, they fixed the character and style of the Gregorian chant in a manner which had never been attained before. Every trace of Eastern character which the melodies may have possessed was thoroughly eliminated, and the tones were brought within modern European diatonic range.

Their connection with Greek music, if it ever existed, was represented by the retention of the names of the several scales. It is impossible to say whether there is any likeness in the Gregorian tones to Greek music, for the only specimens which exist are fragments, and they are capable of varied interpretation.

The music of the ancient Greeks was without doubt derived from the Egyptians, and thus an Eastern character from two sources would belong to all music descended from either or both peoples.

The ecclesiastical music of other Christian communities of Eastern origin may be studied with interest in connection with this question. An able and appreciative notice in the April number of the *Scottish Review* of Coptic Ecclesiastical Music, based upon a work published in Cairo by Le Père Jules Blin, entitled "Chants liturgiques des Coptes," gives some examples of ancient Church music, which may be studied with advantage by those interested in the subject.

The author of the paper, the Rev. S. G. Hatherley, Protosphyriar of the Patriarchal Oecumenical Throne of Constantinople, is a well-known musical graduate of Oxford, whose opinions on this special subject are entitled to respect. He tells us "that the Koptic, or Coptic, people are the real native Egyptians, descended, with very little admixture of foreign blood, from the people of Pharaohic times, whose language they have perpetuated; and that the Coptic Church is the form of the Christian religion retained by a large number of those descendants."

The institution of Christianity among the people is due, according to tradition, to St. Mark, and the liturgy of St. Mark "was the special property and use of the Egyptian Church. It so continued till after the schism brought about by the heresy of Dioscoras, and his condemnation by the Council of Chalcedon," A.D. 451. The Liturgy is partly Greek and partly Coptic, with a certain admixture of Arabic, which "make it that the Divine service of the Coptic Church for polyglot variety has no equal."

The music of the Liturgy, as printed by Le Père Blin, represents the threefold linguistic peculiarity of the service. "The oldest, or Greek portion, is set to melody of the most pure type; the mediæval or Coptic portion is set to melody of very good form, entirely diatonic, but less strict than the old Greek; while the modern, or more Arabic portion, is decidedly more sing-songy, and freer in all respects. But though freer, this last portion still imitates the old manner so far as to be entirely based upon the diatonic genus, thus preserving a certain unity with the two previous portions."

Here is a "Kyrie" as a specimen of the music, with Greek words:—

Ky - ri - e . . . e - - le - - -

The following is a portion of the "Gloria" in another of the tongues employed in the Ritual, with added harmonies—

Ten (e) hóc e - rok, ten (e)cmone - rok, ten shem shem m -

We praise Thee, we bless . . . Thee, we serve . .

Thee, we worship Thee.

It will be interesting to compare these pieces with modern Gregorian Chant and see if they can be resolved to a common origin. Still more interesting would it be to compare the older musical ritual of the Church of the Mechitaristic or Armenian Christians with the above examples for the like purpose. They derive their name from Mechitar da Petro, who, in the year 1701, founded a religious society at Constantinople for the purpose of diffusing a knowledge of the ancient Armenian language and literature. The society removed to the Morea, and remained there until that part of Greece was subjugated by the Turks in 1715. From thence they went to St. Lazare, near Venice, where they are now located. They trace their connection with Christianity as far back as the fourth century. They refused to accept the decisions of the Council of Chalcedon, and constituted themselves into a separate Church, which took the title of Gregorian from St. Gregory, not the later Pope Gregory, who converted them to Christianity.

They possess a notation totally different from that in general use. It is somewhat similar in character to the "Nota Romana," as it consists of small curved lines, and signs of accents which are placed over the notes intended to be affected by such accents. This admits, like the *neumata*, of the performance of more subtle divisions of the notes of the scale than is possible by the means of ordinary European notation. They have, however, effected a translation of the music of their Ritual, in European notation, and a Collection of "Les Chants liturgiques de l'église Arménienne" has been made "en notes musicales Européennes," by Pietro Bianchini, and has been printed at the Monastery at Venice by the Brethren of the Congregation of the Mechitaristic Church there.

The following, the "call to attention" made by the Deacon in the Service, though a very short piece, offers a fair sample of the character of the melodies sung from the time of the foundation of the Church:—

Bros

chuu . . . mē.

Subjoined is the first of the eight tones of Sacred Armenian Melody, with the official harmonies, fifths and all—



Here also comparison, which Shakespeare says is "odororous," may be made "sonorous" and perhaps instructive.

The examples of Eastern ecclesiastical music here given might be extended further, but if by their means attention is called to the matter it is possible that some advantage to art will accrue. Many compositions have been founded upon the known Gregorian melodies—might not some of these be made a means of new departures? A short time ago M. Bourgault Ducoudray made a series of researches in modern Greek melodies, and suggested that the modern composer, wearied in the search for original melodic sequences in the old paths, might find the matter he sought for in the melodies of the modern Hellenic people. Is there no likelihood of fresh inspiration arising from better knowledge of Eastern ecclesiastical music?

MUSIC IN THE FUTURE.

[We deem it inadvisable to court incredulity by any statement as to the occult means by which the following spirit-writing was obtained; it were best to let it speak for itself and our readers can then form their own judgment as to its authenticity. We would only venture to point out that the description here given of the drawbacks and new diseases created by that very progress of invention which vainly strives to overcome the ills of this world, would seem to stamp the narrative with the seal of truth.]

I take up my phonograph, dear friend, to give you some idea of how music is progressing, here in the Inner Circle of Central London. From Albert Gate to your house in S.S.W. by W. Kensington is 172 miles as the crow flies; but allowing for difference of time, you will get this dispatch as soon as written. You do well to confine yourself to mathematical researches connected with music, working out—oh, mighty and noble task!—the algebraical formula which will allow the Choral Symphony to be expressed in the form of an equation of the n th order; a far more worthy task than listening to the feeble and degenerate specimens of the art which are all that our composers can now produce. The *dilettante* of to-day must seek his musical enjoyment in the past, and even this is fraught with danger, as you shall hear.

The perfecting of the phonograph a century ago was, as you are aware, the invention which for awhile raised our divine art to so dazzling a pre-eminence and then urged it to its downfall. Before that brilliant epoch there had been a constant striving towards a higher and yet higher *technique*. No

orchestral concerts were found to be good enough, no performers astonishing enough for the public to whom the marvels of a Richter and a Rubinstein were grown contemptible by familiarity. At last, when as many as seventy per cent. of the students in the Academies were found to be succumbing beneath the stress of their studies, when those terrible diseases, violinist's arm, pianist's cramp, and concert deafness were wreaking such havoc in the musical world, the perfected phonograph came as a boon and a blessing to men, rendering concerts all but unnecessary and bringing the finest performances of music within the reach of everybody. Ruin stared the profession in the face, and for a time the most frightful distress prevailed. One performance of a work, one rendering by an artist, was all that was required, and replicas of the phonographic cylinder were sold by the thousand in the music shops and bought at a marvellously low price by the public. Under this stern compulsion rose the musical trades unions, now so powerful in their organisation. They forced the music dealers to pay a heavy royalty on phonograph rolls, which money went to support the suffering artists. Later, the first novelty of the phonograph having worn off, actual performances came into temporary fashion again, and with them the renaissance of the art of composition. Again followed a revolution, caused by that still greater invention, the spectro-phonograph. That it should have been found possible to trace sound long after it had ceased, simply from the disturbance which it had created in the atmosphere by its vibrations seems marvellous enough, but that such dead sounds could be resuscitated and reproduced at any subsequent time, *here* science may indeed be considered to have made a new departure and consummated a veritable triumph. This new principle once understood the reproduction of vanished visible objects (the spectro-phonograph) was the natural sequence, and finally the ingenious combination of the two resulted in the now so familiar phono-spectro-graph, by the aid of which I can at this moment hear and witness the first performance at Bayreuth far back through the centuries. And yet—and yet the gifts which science bestows on us are never unmixed blessings. True, we have stamped out the diseases engendered by too severe a prosecution of musical studies; but have we not created new and even worse ones? This thought was brought home to me yesterday, when I went with some foreign visitors to inspect the new Kensington Hospital and Infirmary for Musicians. It occupies the former site of the Albert Hall, long become useless and a ruin. On going over this admirably-managed institution, I was really horrified to find how much disease our modern developments of music have given rise to. There is critic's cramp, a troublesome complaint, the sufferer from which ceases to be able to criticise intelligently; he can only reiterate that each piece he hears is "an imitation of Wagner." There are two large wards for the two great Wagner diseases—Wagnermania and Wagnerphobia. The first attacks young composers especially, and the latter old ones and critics. The Wagner-maniacs used to be dieted entirely on Mendelssohn; but this treatment was found too heroic a remedy, and milder means are now tried—copious doses of Bach. Wagnerphobia still defies medical skill. But by far the greater number of patients were suffering from various forms of the listening habit, caused by too immoderate an indulgence in the pleasures of the phonograph. Only last week a very dear friend of mine was found to have contracted a morbid tendency to put in his cylinders the reverse way and, locking himself in his study, set the instrument going for hours together.

His wife found him at last with two phonographs, one at each ear, both playing different symphonic poems by Liszt, and both backwards, she says; but as to that she might easily be mistaken. The poor fellow is now undergoing painful and tedious treatment in the hospital. I don't quite know the process, but they use sermons and an antique instrument called a barrel organ, I believe.

You will be glad to hear that my collection of performances of Beethoven's C minor Symphony is now very complete. I have at last procured the spectro-phonograph of one given by a certain Mons. Jullien, very amusing, and also—the gem of my collection—the very first performance of the work in the theatre at Vienna in 1808. One can hardly imagine in these days that an audience could ever have listened to so vile a performance. I never show this save to very particular friends; it does so stagger their faith in Beethoven.

It seems that we are in danger of having another strike in the musical profession. A certain *entrepreneur* lately took a concert-party touring through the provinces, and persuaded them to accept sharing terms—an illegal arrangement in these days. He lost heavily, and the artists naturally grumbled. Unfortunately he had included in his company a promising *debutante*, who paid him to bring her out. This was enough excuse for the others, who communicated with the Vocal Union, the Violinists' Union, and the Pianists' Union, which three powerful bodies instantly came down on the manager with a peremptory command to dismiss the "black-leg" (which, you know, is the expression for non-unionist), and to pay a heavy fine for his illegal agreement. He rashly refused, having, in fact, lost all his money, and a general turn-out all over Greater London is impending. Managers boast that they can depend upon the amateurs to fill the vacant places, and on the operatic stage wooden puppets, with phonographs inside, will, of course, form an efficient substitute; but we well know that the artists must conquer in the end, and that the bloated capitalists are only forging another chain for themselves.

At the Royal Institution yesterday a curious new machine was exhibited by the inventor. He calls it the Musical de-composer, for any piece of music put into it is in a few minutes resolved into its component phrases, and these are traced back to their origin. It is rather a cruel invention, laying bare the unpleasant truth that even among the greatest masters real originality can scarcely be said to have existed. Poor Beethoven came off singularly badly, every theme and phrase in the "Eroica," for instance, being referred back and back till we lost it in the echoing ages. The last experiment, I regret to say, caused an accident to the machine, which proved unequal to the strain, and cracked right across. The work, which stubbornly refused to be decomposed, was the "King Lear" Overture of Berlioz. But the machine will doubtless be improved before long.

And now, my cylinder being nearly full, I must conclude. I am sending you by electric post a pair of improved microphones made to fit almost invisibly inside the ears, and by means of which you can hear coming sounds nearly a minute before they are emitted. I look confidently forward to the day when this valuable invention shall be developed into a means whereby we may really hear the music of the far future with as much ease as we now revive the sounds of the remote past. This shows the true door by which we may communicate with our dead and gone ancestors. I shall keep a copy of this phonogram, in the hope that some day science may enable me to send it back through the centuries to

our less favoured predecessors. What a striking proof of the fact that time has no absolute existence at all, but is only a relative conception! F. C.

THE vexed question of the connection between music and morals is re-opened in what may be described on the whole as a temperate article in a recent number of the *Universal Review*. Mr. H. Arthur Smith, the writer of the article in question, takes it for granted that there is *some* connection. With such disputants as the author of the American novel "Janus," who upholds the view that the influence of music as a whole is immoral, or with those writers who argue that it is non-moral—*i.e.*, that music, apart from its associations, is neither moral nor immoral—Mr. Smith does not think it worth his while to reckon. What concerns him is the need for showing how far musical ethics can be formulated. The questions which interested him are such as these: "Are there musical Zolas and Rabelais, Don Juans and Cencis expressed in mere sound?—works which, given a higher level of culture and comprehension, we should as little think of introducing into our families as we should to read aloud 'Les Contes Drolatiques' or 'Il Decamerone.'" Mr. Smith then proceeds to adduce certain analogies which he considers "sufficiently illustrate the faculty of the ear, unaided by the intellect to evoke emotion," and then asks the further question—"May the emotion so aroused be of such character in degree and definiteness as to leave a distinctly ethical aspect?" The affirmative answer which Mr. Smith evidently considers it possible to give to this interrogatory inspires him with the hope that "the rudiments of a branch of moral science hitherto almost unobserved"—except by Plato—are ready to hand, and that it is in consequence morally incumbent on the masters and guides in the art to exercise special care and discrimination in prescribing lines of study for their pupils. In order to justify his contention, Mr. Smith takes four well-known instrumental works, all dealing with the same theme—Death—in none of which can the judgment of the hearer be disturbed by any association with words, and proceeds to give us the impression which they convey to his own mind. They are Handel's Dead March in "Saul," the Funeral March of Beethoven from the A flat Sonata (Op. 26), Wagner's "Trauermarsch," and Chopin's "Marche Funèbre." The first, according to Mr. Smith, breathes a spirit of solemn Christian resignation mixed with a sense of triumph. "We are made to feel that death is majestic and dreadful, but can yet exclaim 'Where is thy sting? Where is thy victory?'" Beethoven's March, on the contrary, suggests to Mr. Smith a view of Death identical with that enunciated by the hero in Homer, who said that he would rather be the poorest slave on earth than reign over all the dead. Unmitigated and hopeless sorrow brood over the whole. The "Trauermarsch" he finds heroic, passionate, and Pagan—defiant rather than despairing; while Chopin's famous march he labels as sickly realistic and sensuous—as of death in the Morgue. Such a test as Mr. Smith has applied, ingenious though it is, only serves to display how precarious and fluctuating is the basis of the new science of musical ethics. As he candidly admits, in such comparisons one can only speak for one's-self. "The same impression will inevitably suggest different trains of thought and feeling to different hearers." More than that, the impressions themselves, even on cultivated hearers, are often diametrically opposed. Here is Count Tolstoi proclaiming that the *presto* of the "Kreutzer" Sonata is a direct incentive to the basest passions. "With such a criticism," writes Mr.

Smith, "I cannot for a moment sympathize." According to him, any given work has a true and proper effect and tendency. And yet every one must judge for himself, and, so judging, arrive at widely divergent goals. This state of affairs hardly affords a satisfactory starting-point for the new science.

LIVERPOOL people know not whether to laugh or weep over recent events connected with the Sunday Society. In 1886 the inaugural lecture of this organisation was delivered by the late Professor Sir G. A. Macfarren, and for four seasons a series of instructive and interesting Sunday afternoons have been spent during the winter in the Rotunda Lecture Hall. The latter building, though it is the property of the Corporation of the city, has lately come within the clauses of a new Act of Parliament, designed for the better management of places of amusement. All such resorts must be licensed and, with a view to putting down the Sunday sing-song, where the "Gloria" from Mozart's Twelfth Mass is rasped out by a pianist and violinist, both of whom have seen better days, to an accompaniment of clattering pewter pots and clinking glasses, the City magistrates decided to grant permission for entertainments or music on the six working days only of the week. By some strange omission the Library Committee, the members of which are to the greater extent in favour of the Sunday Society, did not ask for the concession of a seven days' licence, which would of course have been granted when such things were applied for a few months ago, and the result is that, for the present at least, no music must be heard in the Rotunda on the day of rest. By a mental process which it is difficult to follow, the Town Clerk decides that while lectures on scientific or other subjects may be given therein with the aid of the oxyhydrogen light, and experiments generally, such a thing as a description of the life of a great musician may not be accompanied by illustrations from his works. And now comes the lachrymose or laughable part of the matter. The new Act of Parliament applies only to Liverpool, and a ferry passage of ten or a railway journey of five minutes suffices to cross the Mersey to Birkenhead. Thus, outside the geographical boundary governed by the theology of the Town Clerk of Liverpool, the members of the Society will be free to do as they please, and the Queen's Hall has been rented for ten Sunday afternoons extending from October till March. An orchestra of thirty or forty performers has been engaged as usual, and all the musical lectures will this season be delivered in Disraeli's city of the future. On alternate Sundays lectures, with other than actual musical illustrations, will be given in the Rotunda Hall by Sir Robert Ball, Mr. Max O'Rell, Professor Herdmann, the Rev. H. R. Haweis, the Rev. Silas Hocking, Mr. Steytler, and others. At one of these, by the way, a phonograph is to be exhibited, but whether it will only make speeches or not is at present unannounced. Should the manipulator insert a cylinder bearing the impressions of a German Band in place of a Gladstonian oration the consequences might be awful, and the whole audience, with the phonograph and all, might be subjected to expulsion or the excommunication of old with bell, book, and candle.

WE have so often spoken of the want of knowledge on musical subjects betrayed by literary men in the course of their novels presumed to reflect "modern society," that it becomes a real pleasure to quote the following conversation from a recent work called "The Emancipated," by George Gissing: "May I play you a new piece that I have learnt?" "Do you

mean of sacred music?" "Sacred? Why all music is sacred. There are tunes and jinglings that I shouldn't call so; but neither do I call them music, just as I distinguish between bad or foolish verse and poetry. Everything worthy of being called art is sacred." Such truths as these cannot be too often put forth, if only as an antidote to the off-hand ignorance frequently—as it appears to us—purposely written to throw discredit upon the pretensions of the art in its highest form. The author of the novel from which we have extracted takes every opportunity of showing his sympathy with music as a powerful agent in civilisation; and, as in former books of his with which we have become acquainted, the same feeling is prominently manifested, it would be an injustice to neglect calling attention to so intellectual and earnest an ally in our cause.

A NEW transposing pianoforte has been exhibited by Mr. Henry Schallehn, who claims for it a superiority over every previous invention of like nature. The case of the instrument is made longer than the ordinary upright pianoforte to admit of the movement of the frame on which the strings are placed. The key-board remains in a fixed position, and the strings can be moved as far as six semitones each way right or left, so that the song or piece to be played can be transposed higher or lower to that extent. The construction is very ingenious, but its utility is questionable. Any musician worthy of the name is able to transpose the simple accompaniment of ordinary songs, and publishers usually print editions of their songs in various keys. There is no advantage in performing pianoforte solos in other keys than those in which they are written. There are few private persons who would be willing to purchase a transposing pianoforte for occasional use, and it remains to be proved that the construction would stand the shifting of the mechanism. It is, therefore, very unlikely, despite the advertised opinions of musical people, that the instrument will come into general use.

FACTS, RUMOURS, AND REMARKS.

A LITTLE while since the *Daily Telegraph* published, from information supplied by Mr. Kilburn, of Bishop Auckland, some interesting particulars regarding a remarkable musical family named Fawcett. We are now able to give extracts from a letter subsequently addressed by the head of the clan to Mr. Kilburn. The writer says: "Our numbers now in the profession are: Brother John (alto trombone), Son Harry (violin), Son Mendelssohn (clarinet), Brother Joe (tenor trombone), Son Charlie (violin), myself, Samuel (bass trombone), Son Charlesworth (clarinet), Son Verdi (violin), Son Weber (oboe), Brother Handel (good double-bass player), our sister's son, Fawcett Midgley (bassoon), Brother Tom (pianoforte and organ), and a few at home learning the trombone, flute, clarinet, pianoforte, &c. The lads at present are engaged for the summer season: Charlesworth with M. Rivière at Llandudno, and his brother Verdi, as leader and solo violin; his brother Weber at Derby Castle, Douglas; Harry, at the Princes' Theatre, Manchester; and Mendelssohn at Saltburn-by-the-Sea." May the tribe of the Fawcetts flourish, root and branch.

THE literature of organ competitions is such amusing reading (if one takes a comic view of the subject) that we do not apologise for now adding to it a case concerning which a correspondent has been good enough to write. About a month ago the clergy and churchwardens of a certain village wanted

an organist. They advertised their need, appointed a committee of selection, had a formal competition, &c., all in the regular way. Our correspondent adds: "Mark the sequel, however. One of the churchwardens had a son an organist, of whose performances on the *instrumentum regale* the utmost that can be said is that he means well. The aforesaid churchwarden goes to the committee, and remarks 'promiscuous like' that the post will suit this youth. And the committee, what did they? Simply ignored the competition, in which this son of the vicar's butlerman had taken no part, and gave him the post on the spot." This is nothing less than scandalous, and if the name of the village were known to us we would gladly publish it "to encourage the others."

MR. F. A. SCHWAB, writing in the *American Musician*, sums up Jean de Reszké in these terms: "And what is M. Jean de Reszké, after all? A good-looking and shapely fellow, with a colourless voice of little resonance and small range, and an impassive countenance. M. de Reszké phrases well and acts well; but I will lay any reasonable wager that the gifts and talents he possesses will not produce the slightest impression upon American audiences that have had the good fortune, in years bygone, to listen to the finest voices in the world. I predicted over my signature, ten months ago, that Signor Tamagno would fail to please in the United States, and events fulfilled my prophecy. I venture to give the same assurance in respect of M. de Reszké, whose artistic feeling and refinement of style, however, will win critical regard where Signor Tamagno's leather-lunged vociferation never once commanded it." But surely an operatic tenor who "phrases well," "acts well," and possesses "artistic feeling and refinement of style" is worth hearing, even by Americans.

BESIDES rejoicing in a long name, the *Deal, Walmer, Dover, and Kentish Telegram* may pride itself in the possession of a musical critic who must no longer be shrouded in provincial obscurity. This gentleman discoursed the other day upon some Organ Recitals given by Dr. Longhurst, and told his readers that the "Toccata in D minor, and Fugue in D major, gave an opportunity, in the multitude of variations, of displaying the sterling qualities of the new organ." Also that the performer's "delightful rendering of 'Prière et Berceuse' was a revelation, the tones of the organ, dying away in a dream of melody, being simply sublime." Also that, in Mr. Charles Kenningham's singing "the contrast between loud and low was admirable." Also that, when Master Young sang "He shall feed His flock," "the effect was intense; 'angelic' was the word used by more than one of those present." We expect to hear more of the critic who enlightens the dwellers in Deal, Walmer, Dover, and Kent generally.

We read, in the *Daily Telegraph*, a good story touching the late Cardinal Newman and Bishop Ullathorne: "Cardinal Newman was an accomplished performer on the viola, but of late years he had lost the power of using his fingers for writing or playing to any extent, and some time ago he gave his instrument to Father Richard Bellasis as an especial mark of his esteem. *Apròpos* of this accomplishment, a good story is told of the late Bishop Ullathorne, of Birmingham, who had absolutely no ear for music, and was continually enforcing on his clergy the use of plain chants. During one of his visitations he came to a certain church where the choir gave a capital

rendering of the 'Twelfth Mass.' After the service the organist was presented to him, and he ventured to hope that the bishop had enjoyed the music. 'Not at all,' was the startling reply. 'Very poor stuff!' 'But,' urged the poor organist, 'Dr. Newman was here last Sunday, and said he was delighted.' 'Oh, I daresay,' said the bishop; 'he fiddles!'"

We regret to learn that the Gentlemen's Concerts at Manchester are not flourishing. Subscribers are falling away, and the institution—said to be the oldest musical enterprise in the kingdom—is in some danger. In this, under the circumstances, we see nothing surprising. The Gentlemen's Concerts are a survival of a state of things now passed never to return. Their rules and regulations are out of harmony with the present time, because exclusive and exacting. At these Concerts no tickets are purchasable at the doors, and no person can enter even the gallery unless in evening dress. A hundred and fifty years ago, when the "quality" hedged themselves round with formidable barriers, and life within was strictly regulated, such ordinances were a matter of course. Now they are simply an anachronism. We fear that the directors of the Gentlemen's Concerts will have to choose between running the concern on popular lines or giving it up altogether.

A WELL-MEANING correspondent writes to the *Daily Graphic* on behalf of native musical artists, and suggests that the persons who now spend two or three hundred pounds on foreign performers when they "entertain" would "benefit themselves, their families, and friends very far more by giving one or two musical parties, the cost of artists at each not to exceed fifteen or twenty pounds, and the greater number to be English, though, perhaps, not exclusively." The remark is reasonable, but, as far as practical results are concerned, not worth the ink used in writing it down. The present is an age of luxury and extravagance. "Society" values things, not according to their intrinsic value, but their cost, and the average hostess would die rather than provide good music at a moderate cost, so long as the people in her "set" spend hundreds on an article no better, or perhaps worse. She could not do it and survive.

MR. MAPLESON is credited with having said (to an *American Musician* man): "The musical papers of London are of no value as newspapers, and, therefore, have no circulation among artists. You will generally find, if you take the trouble to open one, an article of several pages, commencing with the chord of the diminished seventh, with an occasional pause, and several minims to make the page look musical, followed by a list of stops in some new organ to be built for New Zealand or Australia, and a dissertation on the *leitmotif* of Wagner's operas." We do not believe that the *ex-impresario* ever uttered such nonsense, but the main question is—What sort of a musical paper would that be which musical artists read? We once heard a leading tenor remark to a leading critic: "I am sure your articles are good, but I never read more of them than the observations about myself." This is, in most cases, we fear, the extent of an "artist's" reading.

THE *Cincinnati Times* has been on the war path against the ticket prices demanded by the agents of Von Bülow, Sarasate, and other "stars." Our contemporary uses strong language—"robbery," "extortion," and so on—but seems to miss the main

point altogether—namely, that a man with anything to sell has a right to ask what price he pleases. Is the liberty of the individual so little understood in free America that an enlightened newspaper overlooks this elementary fact? The *Inquirer* declares that “even art has no royal privilege to be a robber.” True, but what is a robber? One who by force or fraud deprives his neighbour “of his goods against his will.” The seller of a high-priced concert-seat uses neither force nor fraud, and the *Inquirer* need not lose a farthing by him. Objectors are quite at liberty to refuse a deal.

MR. ROSS, of Messrs. Novello's printing establishment, has invented two new signs for the double flat to be used in printing music. A very great deal of music being now printed from type, it is found that the double sign at present in use occupies so much space as to interfere with the symmetrical appearance of the music when thus set up, and Mr. Ross was therefore led to devise some sign which should obviate this disadvantage. The two signs which he has produced achieve this object:—



Either is worthy of general adoption. It will be necessary to complete the invention by the introduction of a sign of contradiction.

It is interesting to know that “Music by Telephone” has been successfully heard in Scotland. Telephonic Concerts have been given every night during the past month in a room off Mr. Strachan's Music Warehouse, Galashiels. The sound is transmitted by wire to the Edinburgh Exhibition, between forty and fifty miles distant, and is heard very clearly and distinctly in the Telephone Kiosk, in the grounds near the band stand. The “Concerts” consist of violin and pianoforte selections, duets, trios, and songs, by ladies and gentlemen, friends of Mr. Strachan, and glees by Lahope Parish Church Choir. Mr. Strachan has also had the interior of his warerooms photographed, framed, and hung in the Kiosk, so that visitors can see where the music comes from, as well as hear it.

WHEN, a short time ago, at a police court, an artist, in lodging a complaint against two youths who persisted in grinding a barrel-organ before his door, said that his wife was ill, and moreover that the noise stopped his work, we were informed that there was “laughter in court.” No doubt this was extremely funny, but scarcely so broadly comic as the observation of the magistrate, that “the complainant ought to have given the prisoners his reason for asking them to cease their annoyance.” Surely, as the statement of his “reasons” to the magistrate produced “laughter,” those especially interested in continuing the performance would, on hearing them, have merely increased their usual terms for “moving on.”

THERE has been some talk lately about the lack of opportunities for musical education in Ireland. Most of the correspondents dealt with higher education, but Mr. Spencer Curwen thinks that a beginning should be made lower down. He says: “In Great Britain music thrives best in towns. The impoverishment of the agricultural districts has taken away much of the jollity of rural life, which, in days gone by, found expression in song. The British

peasant rarely sings, but bewails his fate on a decrepit concertina. Ireland, which is an agricultural country, suffers in the same way. The folk-song is almost extinct; even the pipers are growing scarce. The best hope for Ireland's musical future lies in the cultivation of music in the common schools.”

MESSRS. PATERSON AND SONS, of Edinburgh, have issued the preliminary announcement of their fourth series of *Orchestral Concerts*. The series will consist of six Concerts, one of which will be choral-orchestral, and five orchestral. Arrangements have been made to produce Sir Arthur Sullivan's “Golden Legend,” the choral part of which will be sustained by the Edinburgh Choral Union, and the solos will be sung by Madame Spada, Miss Mary Barnard, Mr. Phillip Newbury, and Mr. Andrew Black. The programmes of the *Orchestral Concerts* will include many novelties. Mr. August Manns will conduct the orchestra, of which the high standard of efficiency will be fully maintained.

WE are told that Augier, the French dramatist, was constantly talking during class time, and was frequently reproved for it by his teachers, one of whom told him to beware of the fate of a student of the Lycée, who, although triumphant at all the examinations, was an inveterate chatterer, and ended his subsequent career in life as a second double-bass player in the orchestra of the Porte Saint-Martin Theatre. Here is a proof that there are many artists who are not prize winners, and many prize winners who are not artists.

ACCORDING to an American interviewer, Mr. Mapleson attributes his “financial ruin” to Madame Patti. “In a weak moment, I engaged her, and that was the beginning of the end. . . Under my management I produced fifty-one operas at the (New York) Academy, with proper dresses and scenery, and was doing well until I engaged Patti, who absorbed everything, leaving nothing in the treasury with which to maintain a good *ensemble* or produce new works. Her engagements expressly forbid new works and excuse her from rehearsals.”

On Sunday, the 17th ult., a string band, organised by the Park Band Society, played in Hyde Park, under the direction of Mr. V. L. Shotton. We fear the programme disgusted all the serious people who read it by its abundance of dance music, with which were mixed up such pieces as the Prayer from “Moses in Egypt” and Schubert's “Unfinished” Symphony. But this is not much to the point, which we see in the very appearance of an orchestra in a London park on a Sunday evening. We are moving on.

WE read that an old Act prohibiting the blowing of “noisy instruments” in the streets has lately been put in force at Bristol, in consequence of the City Promenade Brass Band parading the neighbourhood of Broad Street at night “for the purpose of obtaining alms.” It certainly appears extraordinary that it should be necessary to rake up an old Act in order to protect the citizens from so alarming an attack, in the name of charity, at an hour “when the children are asleep.”

At a meeting of the Guardians of the Poor of St. Marylebone, a short time since, a letter was read from an inhabitant of the neighbourhood offering the gratuitous services of the St. James's Military Band

to play one afternoon a week in the grounds of the Workhouse. As it was considered that it was "not necessary to allow such a luxury to the inmates," the offer was declined. It is to be hoped that this salutary lesson will tend to check such reckless benevolence in the future.

ACCORDING to a correspondent, there are some venerable operatic performers in Cuba: "The *Bettina*, as well as the chorus generally, would bring large prices in New York at a sale of antiquities. Had Ponce de Leon made the acquaintance of these artists he would never have sought for the fountain of immortal youth. The search had been made already, and a Cuban chorus were the lucky finders. These women were veritable companions of 'She.'"

THE late Italian statesman, Benedetto Cairoli, was, we hear, passionately fond of music, and an ardent disciple of Richard Wagner, his enthusiasm for "Lohengrin" being so great as to make him cut for a long time one of his oldest friends and political partizans, because the latter hissed a first performance. Should such a musical partizanship begin to influence the leaders of politics in this country, who knows but in future elections we may have to discuss the claims of the "Wagnerite party"?

SIDE by side with the establishment of musical Colleges and Conservatoires, we find that "Tuition by correspondence" is growing so rapidly as to render such institutions unnecessary. As students' works, too, are, "for a consideration," thoroughly revised and prepared for the press, a composer may now become eminent without having ever seen his master. This will certainly save a large amount in travelling and other expenses.

WE read that "an American gentleman has invented a new and interesting mode of playing the cornet-a-piston. A small steam-engine is applied to the instrument, and the tones are so loud that you can hear them four miles off." Due notice should be given of an intended performance upon this formidable cornet, so that those with sensitive musical ears may be enabled to keep outside the "four mile radius."

THE remarkable operatic contributor to the *Musical Standard* has again been mystifying his readers, informing them, in one paragraph, that M. Lassalle assumed the title part in "Hamlet," and, in another, that M. Jean de Reszké sang superbly as *Hamlet*. It does not much matter, perhaps, but the critic had better make up his mind whether Ambroise Thomas made his hero a baritone or a tenor.

So the Seidl Concerts at Brighton Beach are, this season, a failure, and the women of the Seidl Society are in doleful dumps. The Conductor himself is "too German to see the fun of the thing," but there is gladness in Gath and rejoicing in the streets of Ascalon, while the moral of the whole matter appears to be: "The public do not want Wagner at Coney Island." Gilmore is more in their line.

SAYS the *American Musician*: "It is rumoured that Professor A. C. Mackenzie is setting to music Merival's (*sic*) drama 'The Bride of Lammermoor.' Shades (*sic*) of Donizetti, tremble! We shall soon have a new sextet, with *leitmotifs* and other

ingredients!" All this has grown around the simple fact that Dr. Mackenzie has written an overture and *entr'actes* for the Lyceum "Master of Ravenswood."

WE take the following, "under all reserves," from the *American Musician*: "Madame Tremelli is negotiating with the directors of the Metropolitan Opera House with a view to playing her original part in 'Thorgrim,' which may be given at that theatre in German. In that case, it is said that overtures will be made to F. H. Cowen to come over and conduct the opera."

MADAME PATTI drove to her charitable Concert at Neath with the state of a queen, "passing under triumphal arches bearing appropriate mottoes, and through streets lined by a cheering populace." Two illuminated addresses were presented to "her Majesty," in whose suite were Madame Antoinette Sterling, Miss Eissler, Mr. Tito Mattei, and Mr. Ganz.

THE one novelty of the forthcoming North Staffordshire Festival (to be held at Hanley on October 1 and 2) is Dr. Heap's Cantata, "Fair Rosamond," the libretto of which occupied the late Mr. Desmond Ryan during his voyage to Australia in search of health. The work, which is one of stirring historical interest, is published by Messrs. Novello, Ewer and Co.

THE intimation that an organist is required for a chapel, "who will also be employed as Clerk to the Committee of Management of the Chapel and its Cemeteries," seems to show that, although it is stated that the work is not "heavy," it will at least be varied, as a portion of the fees are derived "from attending funerals."

MADAME SCHMIDT KÖHNE has, we read, been engaged to sing the soprano solos of "Elijah" and "Hymn of Praise" at the Albert Hall and Crystal Palace respectively. It must of course be assumed that there is no available English soprano (even with the advantage of a pure pronunciation) so good as this foreign lady. Alas, alas!

IT is to be hoped that all the readers of the (Boston) *Musical Record* are not like "C. M. B.," who asks the editor: "In writing songs which should first be written—the words or the music?" The gravity of the editor in replying: "The words of a song should be written first," indicates great power of adaptability.

THE guarantors of the Philharmonic Society are, as was expected, again in the happy position of being able to keep their purse-strings drawn. Once more the season has paid its expenses, and the policy of the directors is additionally vindicated. But this does not imply approval of certain engagements made in the dark.

IF Signor Lago really intends a season of Italian opera at Covent Garden this autumn, he is a sanguine and, we venture to think, a mistaken man. But it will be interesting to see whether the great public, as distinguished from the select few, care any more about opera "exclusively in Italian" than they did when Mr. Mapleson was their autumnal caterer.

THE advertisement for a chorister who "must be the son of a gentleman" will, we fear, cause some

difficulty when the election takes place, especially as we once heard the youthful possessor of a fine voice regret that he was unable to join a church choir because his "father was a gentleman."

WHAT can be the reason of the sudden call for 500 teachers of the violin immediately? Are students of this instrument multiplying so rapidly that the supply cannot keep pace with the demand? According to the advertisement, however, a "stamped directed envelope" will at once solve the mystery.

TOUCHING the new School of Music referred to in our Glasgow letter, a correspondent hopes that a better fate is in store for it than that which overtook the local "Sang Scuil" of a bygone period. After a somewhat sickly existence the building was sold to defray the expenses of a *plague*!

IT is interesting to read that Mr. Sims Reeves's "positively final" public appearance will not take place till May 11, 1891, if then. Hopes are held out that Christine Nilsson, in spite of increasing deafness, will come over and help her old colleague on many a platform.

HERR GOLDMARK (to fair fellow-traveller): "I suppose, Madame, you do not know who I am?" *She*: "No, Sir, I do not." *He*: "Well, then, I am Carl Goldmark, the composer of the 'Queen of Sheba.'" *She*: "Oh, indeed! and is that a good situation?" *Tableau*.

THE following is the best recent addition to pianoforte jokes: "Thump—rattlety—bang went the pianoforte." *Mother*: "What are you trying to play, Jane?" *Daughter*: "It's an exercise—'First Steps in Music.'" *Mother*: "Well, is there nothing you can play with your hands?"

THE persistence of American writers in spelling Handel as Händel, despite the fact that the master foreswore his German nationality and became an Englishman, is both curious and amusing—amusing, that is to say, if there be any anti-English feeling in the case.

THE Chester triennial Festival takes place next year, and it is said that Dr. J. C. Bridge, the Conductor, will write a Cantata specially for the occasion. Dr. Bridge and the Rev. E. C. Lowndes, Minor Canon, have jointly assumed the post of hon. sec., vacated by Precentor Stewart on removal from Chester.

THE Männergesangverein of Germany and Austria appear to have had a good time in Vienna lately. After experience of these gatherings we venture to say that the "outing" was much more enjoyable than the music.

A WEST AFRICAN paper advertises for musicians to take part in an orchestra about to be formed by the King of Dahomey. Although this announcement has been published for some time, we believe that there are still some vacancies.

ANOTHER good story of Cardinal Newman. Challenged by a Protestant clergyman to a public theological disputation, the Romish priest answered that he had no taste for the exercise, but would be happy to play a match on the fiddle.

WE have met with various speculations as to what Mr. Harris may or may not do during the opera season of 1891. They are unprofitable reading, we shall neither reproduce them nor venture upon any of our own. "Sufficient unto the day," &c.

EUGÈNE D'ALBERT is expecting to "figure considerably" as a conductor next season. As the renegade Englishman stands about five feet nothing we hardly see how this can be.

SAYS an American paper: "The title of Professor has been conferred upon Oscar Raif." We are glad to hear it. Most people take at once what Mr. Raif waited for.

A "SOCIETY for the Reduction of *embonpoint*" is contemplated in America. The promoters expect to enrol a large number of women singers.

COVENT GARDEN Theatre, with all its music, scenery, properties, is definitely in the market. Who buys the white elephant?

ROYAL ACADEMY OF MUSIC.

THE prizes and certificates gained by the successful students of this Institution in the past academic year were distributed on Saturday, July 26 (too late for notice in our last issue), at St. James's Hall, by Lady Randolph Churchill, who was assisted by her sister, Mrs. Leslie. There was a large attendance of the parents, relatives, and friends of the pupils. Among the professors present were Dr. A. C. Mackenzie (the Principal) and Messrs. G. J. Bennett, F. Corder, W. H. Cummings, F. W. Davenport, H. R. Eyers, E. Fiori, W. Fitton, Gustave Garcia, A. Hartog, F. Hartvigson, F. King, T. B. Knott, W. Kuhe, A. O'Leary, W. Macfarren, A. Oswald, A. Randegger, P. Sainton, A. Schloesser, B. Soutten, C. Steggall, John Thomas, and F. Walker; Mr. H. V. Higgins and Mr. R. Horton Smith, Directors; Mr. Thomas Threlfall, Chairman of the Committee of Management; and Mr. J. G. Syme, the Secretary.

Prior to the ceremony the female choir, conducted by the Principal, Dr. A. C. Mackenzie, gave a charming performance of the Motet "Laudate pueri Dominum" (Mendelssohn), and the Trio "Hosanna to the Son of David" (Sullivan), which was much appreciated by the audience.

Before the distribution Dr. Mackenzie said:—Ladies and gentlemen, my present duty is a very simple one. I have merely to initiate the pleasant business which brings us together to-day, that is, the distribution of those customary tokens of our goodwill to the students who have made themselves prominent by the excellence of their work, to bid God speed to those who are about to leave us, and perhaps to encourage those who remain to further and possibly more successful efforts. Before, however, I turn to my young friends behind me, let me say that we have in every respect great reason to congratulate ourselves on the general results of the varied work done by all connected with the Academy during the session which now closes. (Cheers.) Important schemes, nearly touching the claims of our great client the public, and the comfort of our students, and consequently the general welfare of the Institution, have been considered, discussed, attempted, and successfully carried out. The labours of the Committee of Management have been during this past year exceptionally heavy and engrossing, and I think that that body deserves our most sincere thanks. Not only has the numerical strength of the students been maintained, but it is likely to be considerably augmented, and I am in the unhappy position of informing that body that their labours are likely to increase in a corresponding manner. The Academy, therefore, owes a deep debt of gratitude to the Chairman and the members of the Committee who have devoted so much time, care, and thought to the extension of her boundaries and "the strengthening of her stakes."

There are many other friends whose good deeds I should like to mention, but time forbids me to do more than to call your attention to two examples of generosity. The Worshipful Company of Musicians have done me the honour to place upon my shoulders the responsibility of awarding a specially-designed and very handsome silver medal to the most distinguished student in the Academy. I admit freely that I have had less difficult tasks to perform in connection with my duties here, but with the assistance of two of my brother professors this has been accomplished. By the words "most distinguished student" you are not to understand the most highly gifted. The emphasis is laid by the donors on the word "student," which means that happy combination of talent—attention, punctuality, good behaviour, and general tractability—which goes far to encourage the weary professor and assist the management of the school by the sheer force of its good example. Mr. Stanley Hawley has the additional honour of being the very first recipient of this valuable prize. (Cheers.) I am extremely pleased to see that my judgment has not been at fault. He will receive this gift at the hands of the Company himself on a special occasion, not now. It is also a source of great gratification to me to be able to announce two generous gifts to the Academy in the shape of two complete scholarships. In a letter conveying his kind intentions, Mr. R. R. Ross, of Manchester, says: "My main object is to give encouragement to the study of sacred vocal music." He was, however, generous enough to add another complete scholarship to that, which will be competed for by players on wind instruments, and I think he could hardly have chosen a more effective way of promoting the good cause, to use his own words, than the one he has selected. It is indeed a most noble manner of expressing sympathy with the art of music, and one which may, I hope, commend itself to other fortunate possessors of worldly goods. There are many here who have completed their studies in the Academy, and it is naturally chiefly to those that I have to address myself, because they will soon have to face the hard fact that, henceforth, they are their own professors—that it depends entirely on their capability whether they can continue their studies without the guiding hand of the professor under whom they have been so long. Let me warn those who are disposed to think that the hour of study is over, and who are inclined to rest contented with the knowledge acquired at school, that they are not at all likely to occupy prominent positions in the profession of their choice. Let me also warn those who are disposed to devote their time and energies to one branch alone of musical study of the danger which they run of being left far behind in the race. A learned writer says: "Universal experience has proved that the general scholar, however apparently inferior at the first start, will in the long run beat the special man on his own favourite ground." And this is perfectly true. It has frequently come under my personal observation that students who have shown aptitude in one particular branch—let me say harmony, for instance—and who have gained perhaps all the possible distinctions which a school afforded, have utterly failed not only to proceed farther in that all-important branch, but have actually lost a great deal of knowledge acquired long before leaving school. This is not acting fairly by the Institution, by the professors, or by themselves, and makes any certificate of merit valueless, nay, even misleading. I trust that there are none such present to whom these remarks may be applicable. Let me ask you to consider that your responsibility towards the Academy is even more serious when you have ceased to be students, because you go from us as examples of our training. You, in fact, are representatives of the Institution, and we look to you to help us worthily. On the other hand, you may be sure—and you will believe me when I say it—that we shall rejoice with you in any fortune that may fall to your share; we shall feel honoured in your triumphs and proud of your successes. I trust that all present here may be able to look back on the session which has passed with feelings of self-satisfaction, that none of you may have to regret moments of precious time wasted, advice rejected, or opportunities neglected. It is one of my chief duties in connection with this establishment to see that your work is based on the solid, beautiful pillars which the great

architects in music have designed and built up for all generations to love and admire. It is also one of my duties to keep you in touch with all that is good that flows from the pen of the best men of our own time. During the last nine months I venture to say that a vast quantity of music has been put before you, most of it the work of the great masters, none of it unworthy of your attention as musicians, certainly not unworthy of the programme of a great school. When you in your turn are called upon to form the taste of your own pupils, I hope that your influence will be a healthy and wholesome one, exerted only in favour of that which is absolutely first rate in its own line; and I trust you will absolutely ignore all that is weak and ephemeral, and which already occupies far too large a space in the musical catalogues of the day. Above all, do not add to their number. I confess I am always disposed to indulge in a peculiar sigh of relief when the time of examination is over. The anxiety of an upright judge is, I am told, often much greater than the concern of the prisoner at the bar, and I assure you that these trials, where the charges are so many and the judges necessarily so few, are never entered upon without a deep sense of responsibility on the part of the professors who undertake to mete out impartial justice. Let me ask you to consider that these awards are not lightly given, that the struggle for them has been keenly watched, and that the relative merits of the recipients have been carefully weighed and balanced. Let this knowledge enhance their value in the eyes of the successful, and temper any very natural feeling of disappointment in the hearts of those who have been unsuccessful. I will now ask Lady Randolph Churchill, who has kindly honoured us with her presence to-day, to distribute the awards.

Her Ladyship then distributed the principal prizes, her task being afterwards completed by her sister, Mrs. Leslie. At the conclusion of the ceremony, which lasted a considerable time.

Mr. Thomas Threlfall (the Chairman of the Committee of Management) said: It will be immediately my pleasing duty to propose a vote of thanks to the two ladies to whom we are all so much indebted to-day; but before formally doing so I cannot pass without notice the kind reference made by Dr. Mackenzie to the Committee of Management. Speaking on behalf of that Committee, I may say that we are proud of our Principal, and that it will always be a labour of love with us to assist him in the task he has set himself, and in which I believe he will succeed—viz., to make the Royal Academy of Music second to no school of music in the world. (Cheers.) An important step taken by the Committee a few days ago will materially aid him in the accomplishment of this aim. For the last two years he has borne the burden of a quantity of office detail in no way belonging to the rôle of Principal Professor, and in so doing has been considerably handicapped as to the amount of time he could devote to the special duties of musical supervision. I have been astonished at his capacity for work, and those who were present at our Concert yesterday can judge for themselves of the good results he has achieved. The School is too large to be without an Assistant Master; the Head of it must not have his attention drawn continually away from its proper sphere, and the Committee have accordingly met the difficulty by the selection of an eminent musician, to act under the title of "Curator," as adjutant to the Principal. The name of Mr. Frederic Corder (cheers), a Mendelssohn Scholar, and distinguished by various admirable compositions, is so well known in musical circles that I need not say one word in justification of our choice. I am confident that under the leadership of Dr. Mackenzie he will render the Academy excellent service. It is important that this position should be made clear, for I understand that some ill-informed person has endeavoured to circulate a rumour that the appointment has arisen out of a threatened resignation of Dr. Mackenzie. Such a rumour is obviously calculated to injure the Academy but, in any case, the statement is absolutely and entirely untrue. (Applause.) Now let me say a word in acknowledgment of the services rendered to the Academy by the present Board of Directors. They take a most lively interest in its affairs, and on many occasions have given valuable assistance and advice, for which we now

tender them our warm and grateful thanks. I congratulate the students on the work of the year, and the excellent *esprit de corps* which pervades the Academy. I trust they will forgive me if, in the spirit of a friend, I also give them a bit of advice. It comes from an amateur, but, after all, is it not amateurs whom they will have to attract? What I would say to them is this: "Do not be in too great a hurry to come before the public either as composers or performers. Do not lay any store by the verdict—'not bad for a student'; keep rather in reserve till you can secure an unqualified 'Bravo, first-rate.'" (Cheers.) I look forward to a time when only our very best will be allowed to come forward at our St. James's Hall Concerts, and when that will be esteemed an honour as great as the winning of a medal. I hope I am not unduly trespassing on your patience, but reference must be made to the educational work which is being carried on by the Royal Academy of Music and the Royal College of Music in combination. An important addition has just been made to the local examination scheme of the Associated Board, and the opportunities for examination in music which we now offer to schools will, I doubt not, be largely availed of, with the happy result of a gradual but permanent improvement in the standard of musical instruction throughout the kingdom. The singleness of aim, and the spirit of cordial co-operation which distinguish the deliberations of the Associated Board of our two national chartered schools of music are a happy omen for the future of music in this country. We are much indebted to the directors of the Crystal Palace, the Philharmonic Society, Mr. Vert, and Messrs. Chappell for their kindness and liberality in the matter of Concert tickets, and the great advantage thus given to our students of hearing the best performances of the best works. I have now the pleasure of inviting you to join me in thanking Lady Randolph Churchill and her sister, Mrs. Leslie, for their kindness in coming amongst us to distribute the medals and prizes to our students. They are both of them skilful amateur musicians, and we are grateful for the interest they have taken in our Institution. I am sure you will carry the vote by acclamation, and signify by your enthusiastic applause your appreciation of the graceful way they have performed their gracious task.

The vote having been enthusiastically passed, the choir sang the National Anthem, and the company dispersed.

ROYAL NORMAL COLLEGE FOR THE BLIND.

THE annual Concert and Prize Festival in connection with the Royal Normal College and Academy of Music for the Blind, Norwood, at the Crystal Palace, on July 26, was an interesting event. The Concert, given with the assistance of Mr. Manns and his admirable orchestra, illustrated the perfection that is sometimes attained in music by the blind. The honour of playing the organ in Prout's Concerto in E minor, which opened the musical portion of the proceedings, fell to Mr. Alexander Matheson, Miss Mabel Davis and Miss Emily Lucas, each playing a movement of the work with considerable success. Another student, Miss Constance Davis, afterwards distinguished herself as a pianist in Mendelssohn's Concerto (No. 1) in G minor. She was followed by Mr. Alfred Hollins, one of the resident college teachers, whose performance, with orchestra, of one of Liszt's most difficult Concertos won well-merited applause. The part-singing of the pupils was one of the features of the day. The Concert over, a pleasant ceremony took place in the shape of the presentation of prizes and certificates by the Duchess of Westminster, whose husband was to have occupied the chair, but was unavoidably prevented from doing so. To each recipient her Grace spoke kindly words of encouragement. The Festival was brought to a successful conclusion by a gymnastic display, which clearly showed that physical training, not less than music, is an important feature in the curriculum of the College. The fearlessness with which the pupils went through the several exercises was a gratifying proof of the excellence of the mental training of many of those who had already displayed considerable digital skill.

THE FOURTH SÄNGERBUNDESFEST IN VIENNA.

DRESDEN, 1865. — MUNICH, 1874. — HAMBURG, 1882. — VIENNA, 1890.

(FROM OUR OWN CORRESPONDENT.)

"WHAT an extraordinary people these Germans are!" Is there any other nation under heaven that could gather 8,000 singers from all its borders to celebrate an idea? Those who know German journalism will understand what a hysterical torrent of sentiment has been poured forth in daily columns; and yet it is possible that we measure foreigners too uncompromisingly by our home rulers. If a man carries a huge green umbrella to shield him from the sun, while a gaudy sword jangles against a tightly trousered leg; if he takes a fan to the theatre and generally gets hot and excited about apparently nothing, it does not necessarily follow that he is a fool. And yet, alas, his fate among us is worse, for to our insular eyes he looks a fool—however sensible we must admit the umbrella and fan to be when the thermometer registers 97° in the shade. And so, under the wild enthusiasm and (Scottic) "blethers," under the generosity which supplies the singers with glasses of beer at three kreuzers under the usual price (provided they undertake to drink at least five glasses), there lies the public spirit which built a hall at the cost of 75,000 gulden (over £6,000), and the brilliant management which billeted all the army of singers and which found it possible to start the procession almost punctually and the monster Concert within five minutes of the appointed time. When we remember that the procession took three hours and a half to pass a given point, and that the concert-hall held fully 30,000 people, we must acknowledge that this was no ordinary feat.

In order to accustom themselves to the surroundings and to get a fair start of their visitors, the Viennese opened the hall on the 9th ult. with a grandiose speech by Bürgermeister Prix. The "Fest" proper occupied three days (15th—17th), and a "Nachfeier," lasting till the 25th, allowed the most enthusiastic a generous *rallentando*.

On the 15th the beautiful Ring Strasse was profusely decorated with flags and an abundant array of the admiring public to greet a procession interesting only in its number of singers, the distances they had come (even from New Orleans and New York), and the order which was admirably kept.

The first grand Concert (16th) can hardly be judged by the artistic standard one might be apt to apply on the occasion of a National Festival. The literature for male voice choirs is too limited, and the chorus and audience were alike too gigantic to admit of much really artistic work. The highest praise that can be given is that the great army of singers looked as with the eye of one man to their general, and followed his leading with most commendable exactitude. Only such a large chorus could have made a *piano* passage effective in such a hall, and of course the finer shades of expression were impossible.

Although the artistic result was thus not commensurate with the means, Schubert's Hymn for men's voices and wind instruments was very impressive. Mozart's less interesting "Priests' Chorus" from the "Magic Flute" had suitable words provided for the occasion, and the composition, rendering, or sentiment evoked enthusiastic applause. The other numbers were by Weber, Silcher, Lachner, &c.

A second Concert, with a similar programme, was given on the 17th, and on each of the three Festival days a gigantic "Commerz" delighted the national thirst for beer and sentiment. A male chorus is delightful to hear once in a while, or in the natural course of opera or oratorio, but its somewhat monotonous colour soon palls, and it must be confessed that more artistic results are to be expected from our own system of choral societies than from such a one-sided cultivation of a pleasant but very strictly bounded by-path in music. We might easily learn a lesson, however, in national spirit, and in a co-operation delightfully free, to all appearance, from every petty jealousy, and excited only by the most friendly and generous rivalry.

More interesting from a purely musical point of view was the programme by which the opera tried to provide a

counter attraction to the Festival under the name of a "Festival Programme." Richter conducted a splendid performance of the "Götterdämmerung."

On the 16th an antidote to a too rabid Wagnerianism was provided by the most charming rendering of "Don Juan" it has ever been the writer's fortune to see. Even the unfortunate rôle of *Don Ottavio* was made interesting, and *Leporello* and the *Don* himself were admirably played. What a treat it was to find one hearty round of applause suffice to express the feelings of the audience after favourite pieces, and no encore nor acknowledgment of the applause interfere with the development of the plot. A delightful little two-act opera, by Berlioz, "Beatrice and Benedict," newly arranged for the stage, preceded a ballet on the 17th, and on the 18th "Lohengrin" was played for the 200th time in the Vienna Opera—60 times in the old house, and 140 in the present beautiful temple. And from all the stir of the Festival gaiety, from the generosity which spared no expense, from the gorgeously mounted opera, the mind of a musical pilgrim turns irresistibly, and with a quiet reverence, to the little sanctuary in Heiligenstadt, where Beethoven offered his worship to the God of Nature; to the upper room in Schwarz Spaniergasse, whence his great spirit winged its flight through the storm; or to that other chamber of death, where Mozart's gentler spirit attained the "Requiem Æternam." No present triumph of their ever-living genius makes us grudge them their rest:—

With quiet sadness, but no grief, we learn to think upon them
In meekness that is thankfulness to God whose heaven hath won them.

PIETRO MASCAGNI'S OPERA "CAVALLERIA RUSTICANA."

THIS opera was brought out at the Costanzi Theatre of Rome towards the end of last spring, and so extraordinary was the enthusiasm, nay, the sensation it created, that some over-excitable southern admirers of the composer loudly proclaimed him the successor of Verdi, found at last. Certain it is that all critics, without exception, were agreed as to the highly dramatic, spirited, and fascinating character of the music. Even Signor Sgambati, by no means given to judge lightly or hastily, pronounced this music "so excellent and touching as to be above criticism."

"Cavalleria Rusticana," or "Rustic Chivalry," derives, at the outset, special interest from the fact that it was awarded the first prize (£120) in a competition instituted last winter by Signor Sonzogno, the well-known publisher of Milan, for the best opera in one act, to be selected by a jury composed of the leading Italian musical savants of the day. No less than sixty-seven MS. operas were sent in, and several of these treated the subject of "Cavalleria Rusticana," a short and extremely popular one-act play by Giovanni Verga, who has gained renown by the vividness and incisive vigour with which, in the form of short novels, he has portrayed village scenes of hot-blooded Sicily. Among the competing composers who had selected this subject was also Signor Gastaldon, whose melodious song, "Musica proibita," a year or two ago reigned supreme in every Italian drawing-room, and who expected to gain an easy victory by spinning out Verga's play into an opera of three long acts, written in much the same pleasing, though superficial style as the song which brought his name before the public. However, experience soon taught him that it is one thing to write a popular song and another to write an opera; so much so that, seeing others in the field with the same subject, he withdrew his opera from the competition, and brought it out separately under the title of "Mala Pasqua," or "Unlucky Easter," at the Costanzi Theatre in Rome, where it was deservedly consigned to oblivion after two or three performances. Signor Mascagni was wiser in his generation. He is but a modest music master at a local college in an obscure little town on the Adriatic, where he obtained his post after having studied composition under Ponchielli at Milan for some years, and then, assisted by generous friends, in Leghorn, his native town. He sent in his "Cavalleria Rusticana" without having any interest, conscious only that he had done his best, and that this opera was the result of earnest labour and assiduous study.

But the jury saw more in it. They at once noted that this unknown composer was not a mere tyro; that he had the true gift—so rare now-a-days—of melody, and that he had treated Verga's subject with extraordinary inventive power and originality, free from all affectation. It was on these grounds that the jury decided to put the opera on the stage in first-rate style, entrusting the leading parts to such renowned artists as Signor Stagno and Signora Bellincioni, who threw into their work that divine flame which really dramatic music can alone inspire.

One great merit of Signor Mascagni's opera is its conciseness—to wit, the fact of the libretto closely following Verga's play, and thus, by a rapid and uninterrupted succession of dramatic incidents and contrasts, rivetting the attention of the audience from beginning to end. The plot may be summed up in a few words. The scene of the opera is a village in Sicily, on Easter Day. All the villagers are wending their way to High Mass, except *Santuzza* (the heroine), a sweet, sympathetic, and withal passionate orphan girl of true southern type, who is anxiously waiting for her lover, *Turrida*, a young soldier on leave, who belongs to the village. He has promised to marry her; she has loved him not wisely but too well, and her anxiety as to her condition is intensified by her well-founded suspicion that her lover is unfaithful to her, and has clandestine meetings with *Lola*, an old flame of his, now married to *Compar Alfio*, an elderly, well-to-do veturino, whose frequent absence from the village renders the intimacy with his young wife and *Turrida* all the more easy. *Santuzza* has in vain endeavoured to find out from *Turrida*'s old mother the whereabouts of her lover, when he himself appears on the scene, and his evasive and insolent answers lead to a violent scene of recrimination, at the end of which *Santuzza* throws herself at her faithless lover's feet and implores him not to forsake her. He savagely thrusts her aside, and at this moment *Lola*, in her best holiday attire, passes on her way to church, stops, and smilingly addresses *Turrida*, with a sneering hint at the cause of poor *Santuzza* not going to Mass on Easter Day like other people. *Lola* passes on, and *Turrida* follows her, in spite of *Santuzza*'s entreaties not to do so, whereupon the poor girl, exasperated at his treachery, calls out after him "Allora Mala Pasqua a te!" ("Well, then, ill-luck come to thee this Easter Day!") Left alone, she is giving vent to her despair at being thus abandoned by her lover who has ruined her, when *Alfio* unexpectedly returns, and *Santuzza*, maddened with jealousy, opens his eyes as to the intimacy between his wife and *Turrida*. In the meantime, Mass being over, the villagers are emerging from church, and among them *Lola* in the company of *Turrida*, both being keenly watched from behind a tree by *Alfio*, who now vows vengeance in truly Sicilian fashion; whilst poor *Santuzza* steals into church alone after all the others have left it. *Turrida*, not suspecting that his intimacy with *Lola* is known to her husband, invites the latter and other friends to celebrate Easter Day by drinking each other's health in his mother's best wine, which the old woman grudgingly provides; but *Alfio* dashes the proffered cup to the ground, and calls upon *Turrida* to step outside the village with him to settle a matter concerning them both. *Turrida*, knowing what this portends, embraces *Alfio* as a preliminary to the fight, but instead of kissing him, bites his ear, which in Sicilian rustic chivalry means: "Either I kill you or you kill me." They leave the scene, and presently, amidst the growing excitement of their friends, *Pippuzza*, the village gossip, bursts in upon the terrified company with the wild cry "Turrida is killed, Turrida is killed"! Curtain drops.

The opera begins with a prelude in which the composer has introduced a Sicilian serenade sung by *Turrida* behind the curtain, and in which are also very skillfully interlaced some phrases afterwards repeated in the duet between *Turrida* (tenor) and *Santuzza* (soprano). This prelude, owing to the novel feature above referred to, at once arrests attention, and, upon the curtain rising, is followed by a gay, pastoral chorus of the villagers in waltz time, while the church bells are ringing for Mass. The next number—viz., *Santuzza*'s sad story told by herself, and ending with her cry of anguish, "Io piango, piango, piango," is one of the most pathetic parts of the whole

opera, and it is only equalled, if not surpassed, by the duet between her and her faithless lover. This duet is interrupted by a peculiarly piquant, derivative Sicilian "stornello," sung by *Lola* (mezzo-soprano) as she is passing on her way to church; and the effect of this very original cantilena, with the oboe as counterpoint, is heightened by the flute subsequently repeating the air like a mocking echo, to the *pizzicato* accompaniment of the strings, as *Lola* is moving away and disappears on entering the church. The sacred chorus, sung immediately afterwards to Mass inside the church, is impressive, but too long. *Alfio's* serio-comic "muleteer" air (baritone), as well as his duet with *Santuzza*, when, impelled by passion and jealousy, she reveals his wife's infidelity to him, are not equal to the other numbers, though, as regards the duet, this is owing simply to its being written as an *Andante*, whereas the situation and *Santuzza's* state of mind require a quick *agitato* movement. On the other hand, the orchestral *intermezzo* which follows, dividing the whole act into two parts, is a beautiful piece of writing, the more so as the effect is obtained by the simplest of means, the leading subject, which is conspicuous by its breadth and pathos, being allotted to the violins to the accompaniment of harp and organ. After this *intermezzo*, the opera rises with a continuous *crescendo*, as it were, till it reaches the climax in the *Finale*. The chorus of the village people returning from Mass is bright and graceful, though somewhat antiquated in form. *Turrida's* spirited drinking song, which follows, offers a characteristic contrast, and a further contrast is presented by the next scene, the challenge between *Alfio* and *Turrida*, which reveals great dramatic power, and is followed by *Turrida's* pathetic farewell to his mother, and his remorseful appeal to *Alfio* to look after poor *Santuzza*, should he be killed. The last scene, the climax of the opera, is that of the increasing agitation and terror of the villagers, portrayed by the chorus growing louder and wilder, while the mortal combat is taking place outside, until the commotion culminates in the sudden cry "Hanno ammazzato Turrida" ("Turrida is killed"), followed by *Santuzza's* agonising shriek, which brings the opera to a close.

Such is the short, but extremely effective, picturesque, and melodious work, which, by its dramatic *verve* and intensity of local colouring has raised Signor Mascagni all at once from obscurity to fame among his countrymen. It remains to be seen whether the enthusiastic verdict of Rome will be endorsed by the less impulsive but more critical audiences of the leading theatres of Northern Italy, more especially those of Milan, Turin, and Bologna, where in due course the opera will be produced. In the meantime, Signor Sonzogno has already commissioned the composer to write another opera in three acts, for which the publisher himself will supply the libretto; and the Municipality of Rome has honoured him with a similar commission for a Mass. It is to be hoped that the young composer's newborn fame will not be nipped in the bud by premature adulation, and that his future works will be as fortunate and successful in every respect as his "Cavalleria Rusticana," by which he has undoubtedly made a great hit.

C. P. S.

OBITUARY.

WE regret to announce the death, at his residence, near Ross, of the Rev. F. T. HAVERGAL, D.D. Dr. Havergal was originally a choir boy in the chapel of New College, Oxford, and was afterwards Vicar-Choral, and subsequently Prebendary, of Hereford Cathedral. He wrote several works, the latest being the biography of his friend, Professor Sir Frederick Gore Ouseley. Dr. Havergal was the last musical male representative of a family which has for many years been distinguished for its services to church music. His father, the Rev. W. H. Havergal, was the author of "Old Church Psalmody," the "History of the Old Hundredth," "A Hundred Psalm and Hymn Tunes," and other works. His elder sister, Frances Ridley Havergal, was the well known poetess and writer of hymns, and his brother, the Rev. H. East Havergal, was for many years canon of Worcester, and was the composer of a large number of double and single chants, services, hymn tunes,

and other compositions for the church. He became rector of Cople, in Bedfordshire, in 1847, and he built an organ with his own hands, and constructed a chiming apparatus, for which he had composed a set of 120 changes on five bells.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE rehearsals of the Bristol Musical Festival Choir, which were suspended for the holiday season, have been resumed. The vocal works that are to be performed at the Festival at the end of October are now tolerably well known to the choir, and the remaining two months will suffice to complete their study.

The second season of the new series of Monday Popular (Orchestral) Concerts will open on October 6. The gatherings will take place fortnightly as heretofore, with a slight variation, so that the Triennial Musical Festival may not be interfered with. It is gratifying to be able to record the fact that already the majority of last season's subscribers have secured seats for the forthcoming series of Concerts, and that many new names have been added to the list of membership of the Society.

During the week ended the 16th ult. an excellent company of Mr. D'Oyly Carte's gave capital representations of "The Mikado" and "The Yeomen of the Guard" at the Princes' Theatre to crowded houses.

The local examinations in connection with the National Society of Professional Musicians, which have recently concluded, have been the best on record, the number of candidates far exceeding that of last year.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

INTERESTING efforts have at length been made to organise a School of Music on the banks of the Clyde, and on a scale of completeness which may fairly claim a large measure of support from, at any rate, the West of Scotland. The scheme, let it at once be said, has been launched by the directors of the Glasgow Athenæum, an institution dating from the year 1847, and whose objects are, *inter alia*, to place within the reach of all the utmost facilities for systematic study in various branches of useful knowledge. While the new venture is to be under the management of the Athenæum directors, the names of several patrons, honorary and other office bearers, all "good men and true," will be found in the prospectus, and these include the Lord Provost of Glasgow, Mr. Campbell of Tullichewan, Sir Donald Matheson, Dr. W. A. Barrett, Dr. A. C. Mackenzie, Professor Villiers Stanford, Sir George Grove, and Professor Sir John Stainer. The Principal is Mr. Allan Macbeth, whose tact, judgment, and cultured taste ought to stand him in good stead. Mr. Macbeth is associated with a staff of about forty professors, many of whom take foremost rank amongst local teachers. The curriculum provides for a high-class musical education on moderate terms, combined, according to the prospectus, with all the advantages which have proved so successful in the promotion of musical culture in the Continental Conservatoires and the Music Schools in London and elsewhere. The instruction will be given on the class system, careful attention being paid to pupils individually, and the scheme includes a course of seventy lectures on the theory and history of music, acoustics, &c., as also a ladies' choir for the study and practice of high-class choral works. Altogether the present endeavour to found and maintain a Glasgow Academy of Music, on a solid and comprehensive basis, is worthy the traditions of St. Mungo's city, and music lovers will watch with interest the development of the scheme.

Arrangements are now being completed for the usual winter Concerts, given under the auspices of the Glasgow Musical Festival Committee and the Council of the Glasgow Choral Union. The series will consist of thirteen Subscription Concerts—three choral, seven orchestral, three of chamber music—and, as of yore, the scheme provides for a course of Concerts at popular prices on the Saturday evenings. Engagements have already been effected with the

following artists—viz., Mesdames Nordica, Fanny Moody, Marguerite Macintyre, and Madame Stavenhagen (from the Weimar Opera), Messrs. Iver McKay, Andrew Black, C. H. Manners, Dr. Joachim, Messrs. Ysaÿe, Sarasate, Piatti, Paderewski, Sapellnikoff, Stavenhagen, and Fred. Lamond; Mesdames Fanny Davies and Bertha Marx. This is a goodly array of talent, with which general satisfaction has been expressed. Negotiations are, moreover, pending with other eminent artists, whose names will be forthcoming in the prospectus to be issued as early as possible this month. The time-honoured annual performance of Handel's "Messiah" will be given on the morning of the first of January next, and the other choral works include "Elijah," and Dr. Hubert Parry's fine "Ode to St. Cecilia's Day," produced with such success at the last Leeds Festival. The third act of Wagner's "Tannhäuser" will also be given at one of the Choral Concerts, a decided novelty hereabouts, and already the subject of considerable interest amongst the subscribers. Nothing can as yet be said concerning the orchestral programmes, but as Mr. August Manns returns as Conductor, it may be taken that these will, as usual, be found in full sympathy with the spirit of the times. The orchestra will number close upon seventy-five performers, and will again be led by Mr. Maurice Sons. Mr. Joseph Bradley conducts, as heretofore, the Choral Concerts. In passing, it may be mentioned that St. Andrew's Hall, our leading Concert-room, has been in the hands of the decorators. It needed refurbishing up; but one great need has been unaccountably overlooked—a re-arrangement of the platform. Readers who know the fine hall are aware that the organ protrudes so much that the tenor and bass members of a choir see and hear each other very imperfectly. It is felt, then, that advantage might have been taken of the recent overhauling to re-adjust the position of the organ.

The Glasgow Quartet commence operations on the evening of October 7. Meantime we can only state that Mr. Sons is leader; Mr. Henrich Dörter, second violin; Mr. Freund (specially recommended by Dr. Joachim), viola; and Mr. Piening (from Berlin), violoncello. Up to date the guarantee fund amounts to £740. The scheme includes, it may be mentioned, eight Concerts.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

AN important and interesting piece of news came to hand from Chester early in August, and it is well to find therefrom that the series of Festivals, revived after the lapse of many years in 1879, will be continued in 1891. To enter into matters which gave rise to the idea that the triennial gatherings were to be suspended would be neither needful nor advisable at present, and in place thereof the most hearty congratulations are due to those who have once again joined hands in carrying on so good a work. A meeting was held in the Chapter House on the first Friday of August, the Dean of Chester being in the chair, and it was then resolved that the fifth of the present series of Festivals should be held next July. Mr. J. R. Thomson was re-elected Hon. Treasurer, and the Rev. E. C. Lowndes and Dr. J. C. Bridge, Joint Hon. Secretaries, the first-named of the latter two gentlemen succeeding the Rev. C. H. Stewart in office. Dr. J. C. Bridge, of course, retains the Conductorship, and has promised to write a new dramatic Cantata for one of the evening Concerts.

While alluding to Cestrian matters it may be noted that after some considerable delay a Precentor has been appointed as successor to the Rev. C. H. Stewart. The newest comer to the ranks of the resident staff of Chester Cathedral is the Rev. H. H. Wright, formerly of St. Patrick's Church, Hove, near Brighton.

The choral rehearsals of the Liverpool Philharmonic Society are to be resumed this evening, the 1st inst., under Mr. H. A. Branscombe. The chief novelty of the coming season will be Dr. C. H. H. Parry's "Judith," which it is expected the composer will conduct. Schumann's "Paradise and the Peri," and Handel's "Theodora" and "Messiah" are also included in the scheme. The first Concert falls on October 14, and the series will, as usual,

run about fortnightly till April 7. Sir Charles Hallé will resume his position as Conductor.

What has proved to be an important Polytechnic Exhibition, despite its somewhat circumscribed area, is now being held in Liverpool in the buildings and grounds of the University College. The promoters and managers are exclusively working men, and as samples of their skill a number of home-made violins have been adjudicated upon by a jury consisting of Messrs. Archer, Byrom, Burnet, and Argent. Without anticipating the award, which is not yet made public, it may be said that several of the specimens of the fiddle-making craft would have done credit to professed disciples of the School of Cremona.

Mr. Henry Hudson has continued the Organ Recitals at St. George's Hall after a rather lengthy break in the series, caused by the sitting of the Judges of Assize in the Law Courts, which bound either end of the chief Concert-room. The next in turn among Mr. Best's deputies is Mr. E. T. Driffield, a very well known local amateur, who enters upon his duties this week. Should nothing in the way of Assize or other legal business interfere with their course, Mr. Driffield's Recitals will extend till the end of the present month, and he is the last of the deputies originally nominated by Mr. Best. The Corporation Organist has, however, leave of absence till November 12, and thus about six weeks' performances remain to be filled in. Up to the time of writing, nothing definite seems to be settled about this or the proposal that a more lengthy holiday should be accorded Mr. Best, although the matter has more than once been before the City Council.

Something of a commotion has been caused by the action of the Library and Museum Committee in reference to the meetings of the Liverpool Sunday Society. Owing to some misconception in the reading of an Act of Parliament recently passed, for the purpose of regulating music in public houses and so forth, an entertainment license for six days only has been granted by the magistrates to the Rotunda, the latter being one of the Corporation buildings and the place which has for four seasons past been rented to the Sunday Society. The town clerk having ruled that any form of music is to be regarded as an entertainment, and therefore illegal on the Sabbath in the hall in question, the use thereof has been refused for musical purposes to the Sunday Society, though it has been granted for scientific and other lectures. In these straits, the ten musical Sunday afternoons will be held in Birkenhead, the river Mersey being the boundary line of the powers of the rulers of the City of Liverpool.

During the past month a somewhat important Musical Competition has been held at Holyhead, and in the same extreme seaport the Independents of Anglesea also have held a musical meeting which proved interesting to many. Both gatherings were garnished with the style of "Musical Festival." At Aberystwith a local Eisteddfod was announced for the 6th ult., with £100 in prizes.

But the Eisteddfod proper to be held immediately at Bangor dwarfs for the present everything of musical moment in the principality. There will be some lively competitions in every subject, among the entries for the tournament of song being six large choirs. Dr. Roland Rogers, the Cathedral Organist, is at the helm in this department, and is to provide a performance of Mendelssohn's "Hymn of Praise" as the chief attraction of the principal Concert.

OUR readers will be interested to know that the competition for the "Henry Smart Scholarship" at the Royal Academy of Music, which is open to male Candidates, who must be British-born subjects under twenty years of age, will take place in the Academy on Wednesday, the 24th inst. Intending Competitors must send in their names, along with certificates of birth, to the Secretary on or before the 15th inst. The Scholarship amounts to thirty-three guineas a year. In awarding this Scholarship special regard will be had to promise of excellence in organ playing and musical composition. The next competition for the "John Thomas Welsh Scholarship," which is open to male and female vocalists under eighteen years of age, will take place in the Academy on the same day. Candidates must not be, nor ever have

been, pupils of any public Metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales. Intending competitors must send in their names, along with certificates of birth, to the Secretary on or before the 15th inst. The successful candidate is entitled to three years' free instruction in the Academy. The syllabus for the coming Metropolitan (L.R.A.M.) Examination may be obtained on application to the Local Representatives of the Academy and from the Secretary.

THE anxious musician, eager to detect any signs of advancing taste among those who find enjoyment in light comic opera, will find no ground for satisfaction in Mr. Robert Planquette's "Captain Thérèse," produced at the Prince of Wales's Theatre on the 25th ult. On the contrary, the music of the opera must, as a whole, be pronounced inferior to some of the composer's previous efforts. For this falling off, however, he can scarcely be held wholly responsible, for it was quite impossible for him to find any source of inspiration in the libretto furnished by Mr. Alexander Bisson. A more silly and incomprehensible story can surely not be found even among the dreary wastes of *opéra bouffe*. Why the girlish heroine dons military attire, and, having done so, why her sex is immediately discovered, are matters about which the frequenters of this form of entertainment are not likely to concern themselves seriously. The music flows along smoothly enough, and it is rarely vulgar, but the constant succession of dance measures becomes wearisome, and the part-writing and orchestration are alike feeble and uninteresting. Messrs. F. C. Burnand and Gilbert à Beckett, who are responsible for the English dialogue and lyrics, no doubt did their best with a somewhat ungrateful task. Miss Attalie Claire, the American soprano, who takes the leading part, has an agreeable voice and appearance, and she sings like an artist. Of the others, Mr. Hayden Coffin and Mr. Joseph Tapley are alone worthy of mention for their vocal efforts. In all the accessories the fullest justice is rendered to the work, the mounting being more than usually brilliant.

AN open air performance of selections from "As you like it" was given in the grounds of the Wood House Club, Uxbridge Road, on Saturday, July 26, by the members of the Leytonstone Amateur Opera and Comedy Company. The selections were arranged and produced under the management of Mr. Ralph Thomson, and if we cannot compliment him on his mutilated version of Shakespeare's beautiful pastoral, evidently regarded as a peg upon which to hang songs and glees taken from this and other of Shakespeare's plays, we can heartily congratulate the Club on the efficient manner in which the music was sung. It hardly falls within our province to comment upon the acting, which, except in one or two instances, failed to reach the level which recent amateur Shakespearian efforts have attained, but Miss Mathews (*Rosalind*) delighted all present by her rendering of "The cuckoo song" from "Love's Labour Lost," and "Should he upbraid," adapted from the "Taming of the Shrew," whilst Mr. C. Sparks (*Amiens*) was equally successful in "Under the greenwood tree" and "Blow, blow, thou winter wind." In addition to the usual glees, which the chorus sang excellently, "Down in a flowery vale," by Festa, was introduced.

THE Examinations for Degrees in Music at the University of Oxford will commence on Wednesday, October 22, in the Schools. The requirements for the Second Examination for the Degree of Bachelor in Music, in addition to the usual subjects, will be a critical knowledge of the full scores of the Overture to "Manfred" (Schumann) and "St. Matthew's Passion" (Bach). Candidates are required to bring the scores with them. The Examination for the Degree of Doctor in Music will commence on the same day in the same place. Each of the above Examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these Examinations, are required to give in their names to Mr. George Parker, the Clerk of the Schools, on or before October 1, to pay the statutory fee of £2, and to exhibit their "Testamur" of having passed the previous Examination, together (in each case) with the notice from the Professor of Music that the exercise has been approved.

A CONCERT, which proved to be the last of the London musical season, was given on July 30, by Madame Isidora Martinez, at the St. James's Banqueting Hall. An attractive programme was provided, which drew a large audience, in spite of the season having practically come to an end. The Concert-giver has a soprano voice of considerable compass and of powerful quality. In spite of evident indisposition she sang an air from Hérold's "Pré aux Clercs," with violin obbligato by Miss A. Vanburg, in such a manner as to warrant justification of a good reception on the occasion of her next appearance. Madame Martinez received the valuable assistance of Madame Belle Cole, Madame Hope-Glenn, Mr. Orlando Harley, Mr. Avon Saxon, Mr. Webster Norcross, Mrs. Alice Shaw, the Meister Glee Singers, and others. Mr. Wilhelm Ganz conducted.

MR. BASIL H. PHILPOTT, the Organist of the Chapel Royal, was married, on the 14th ult., to Miss A. Gambell. Among the presentations which Mr. Philpott received on the occasion was a case of fruit knives sent to him by H.R.H. Princess Fredrica and Baron von Pawel Rammingen; a standard lamp, given by the choir, and a handsome Louis Quatorze Buhl timepiece, subscribed for, together with a gold bracelet for the bride, by the chaplain and members of the congregation.

IN our Correspondence column will be found a letter from Bishop Mitchinson relative to Uncongregational Singing. The matter is, without doubt, one which will elicit a variety of opinions upon a subject which has always been controversial, and never, as yet, conclusive. Many of our readers will find matter for thoughtful consideration in the letter of the learned Bishop, and some may be able to offer opinions and suggestions for the solution of a theme interesting to all degrees of churchmen.

ON Thursday, July 24, Mr. Gerald Walenn and Mr. Stanley Hawley, students of the Royal Academy of Music, had the honour of playing before Her Majesty the Queen at Osborne. Mr. Walenn, a pupil of Mr. Sainton, played the *Adagio* and *Finale* from Mendelssohn's Violin Concerto; and Mr. Stanley Hawley, a pupil of Mr. Arthur O'Leary, played an "Albumbblatt" for the pianoforte, by Grieg.

THE members of the South Acton Choral Society have issued a prospectus of their third season. They propose to give four Concerts during the season, at which works by Bach, Handel, Gaul, Sullivan, A. Goring Thomas, Mendelssohn, Gounod, Spohr, Barnett, and Bennett will be given, under the direction of Mr. T. King Holtham.

REVIEWS.

Novello's Part-Song Book. Nos. 550-585.

[Novello, Ever and Co.]

IN no country is the art of singing in parts so extensively cultivated as in the British Isles. The glee itself is, and always has been, a form of composition peculiar to this country, and although foreign composers have imitated it, their efforts have never been equal to those of native writers. No little of the success and excellence which choral societies throughout England have achieved is due to the encouragement given to them by Messrs. Novello in the shape of publications such as the series at present under notice and the like, in addition to a journal especially devoted to their interests and as a record of their doings. The latest issue of the Part-Song Book is made up of pieces which have been selected with a view to offering all phases of sentiment, and various stages of difficulty, and for these reasons their appearance will be received with pleasure. The numbers of Novello's Part-Song Book at present under consideration commence with No. 550, a four-part song by Franz Abt, entitled "How can a bird best sing," a charming setting in this clever composer's best style. No. 551, "In spring-time," by the same composer; also No. 552, "The rover's joy," Nos. 553 and 4 are "Evening song" and the "Flowers' review," by Franz Abt, of which the "Evening song" must be specially commended. No. 555, "The rose in October"

Words by R. ST. JOHN AINSLIE.

FOUR-PART SONG.

Composed by PERCY GODFREY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.): also in New York.

Vivo. poco rit. a tempo. cres. e rall.

SOPRANO. The dark-some night has gone, And fair as Hes-per in the

poco rit. a tempo. cres. e rall.

ALTO. Good-night, And fair as Hes-per in the

poco rit. a tempo. cres. e rall.

TENOR. The dark-some night has gone, And fair as Hes-per in the

poco rit. a tempo. cres. e rall.

BASS. Good-night, And fair as Hes-per in the

Vivo.

PIANO. *p poco rit. a tempo. cres. e rall.*

f pp a tempo.

west, . . as Hes-per in the west, The star, the star of thy dear love a-lone

pp a tempo.

west, . . as Hes-per in the west, The star, the star of thy dear love a-lone, Dawns

f pp a tempo.

west, The star of thy love

pp a tempo.

west, . . as Hes-per in the west, The star, the star of thy dear love a-lone

f pp a tempo.

cres. *fp*

Dawns on the hal-low'd hour of rest, And thrills me with

cres. *fp*

on the hour of rest, And thrills

cres. *fp*

Dawns on the hal-low'd hour of rest, And thrills me with

cres. *fpp*

Dawns on the hal-low'd hour of rest, And thrills me with light, with di-vin-er, di-vin-er

cres. *fp*

cres. *poco rit.* *f*

light, di-vin-er light As dark-ness falls, as dark-ness falls, . . . Good-night, good-night!

cres. *poco rit.* *f*

me with light, with light . . . As dark-ness falls. Good-night, good-night!

cres. *poco rit.* *f*

light, di-vin-er light As dark-ness falls, as dark-ness falls. . . Good-night, good-night!

cres. *poco rit.* *f*

light, with di-vin-er light As dark-ness falls, as dark-ness falls, Good-night, good-night!

cres. *poco rit.* *f*

a tempo. *p*

The breath of flowers is on the air, Tho'summer's rain-bow gems are hid, And rest in

a tempo. *p*

The breath of flowers is on the air, Tho'summer's rain-bow gems are hid,

a tempo. *p*

The breath of flowers is on the air, Tho'summer's rain-bow gems are hid,

p a tempo. *p*

The breath of flowers is on the air, Tho'summer's rain-bow gems are hid,

p a tempo. *p*

slum - ber rare, in per-fumed slum - ber rare, Be - neath night's
 in slum-ber rare, in slum-ber rare, Be - neath night's
 in slum-ber rare, in slum-ber rare, Be - neath night's
 in slum-ber rare, in slum-ber rare, Be - neath night's dusk - y

dusk - y cov - er - lid; And now the shadowy spell must fall On
 dusk - y cov - er - lid; And now the shadowy spell must fall On
 dusk - y cov - er - lid; And now the shadowy spell must fall On
 cov - er - lid; . And now the spell . . must fall . . On thy blue

thy blue eyes, my flower of all. Dream vi-sions beau - ti - ful and
 thy blue eyes, my flower of all. Dream vi-sions beau - ti - ful and
 thy blue eyes, my flower of all. Dream, . . .
 eyes, . . my flower of all. . . Dream vi sions beau - ti - ful and
 Poco sostenuto.

blest, Ho-ver a-round my dar-ling's head, . . Gen-tle spi-rits of
 blest, . . Ho-ver a-round my dar-ling's head, Gen-tle spi-rits of
 dream, spi-rits of sleep, of
 blest, . . Ho-ver a-round my dar-ling's head, Gen-tle spi-rits of

sleep and rest, Fold . . your soft wings a-round her bed, Yet ere . . she
 sleep and rest, Fold . . your soft wings a-round her bed,
 sleep and rest, Fold . . your soft wings a-round her bed.
 sleep and rest, Fold . . your soft wings a-round her bed.

slum-ber, may there be one kind-ly thought, one thought of me, one *poco a poco rall.*
 may there be thought of me, one *poco a poco rall.*
 may there be thought of me, one *poco a poco rall.*
 may there be thought of me, one *poco a poco rall.*
 may there be thought of me, one *poco a poco rall.*

kind - ly thought, one thought . . of me, . . good - night. The

kind - ly thought, one thought . . of me, of me. The

kind - ly thought, one thought . . of me. The

kind - ly thought, one thought . . of me. The

pp rit. a tempo. subito. f

gold - en day has gone, And fair as Hes - per in the west, The star of thy dear

gold - en day has gone, And fair as Hes - per in the west, The star of thy dear

gold - en day has gone, And fair as Hes - per in the west, The star

gold - en day has gone, And fair as Hes - per in the west, The star of thy dear

cres. ff pp

love a - lone, Dawns on the hallowed hour of rest, dawns on the hallowed hour of rest, And

love a - lone, Dawns on the hallowed hour of rest, dawns on the hour of rest, And

of thy love, Dawns on the hallowed hour of rest, And

love a - lone, Dawns on the hallowed hour of rest, dawns on the hallowed hour of rest, And

cres. ff pp

thrills . . . me with light, di - vin - er falls as dark - ness

thrills . . . me with light, with light, . . .

thrills . . . me with light, di - vin - er light, as dark - ness

thrills me with light, with di - vin - er, di - vin - er light, with di - vin - er light, as dark - ness

falls, as dark - ness falls . . . Good - night, good - night, good - night, good -

as dark - ness falls, Good - night, good - night, good - night, good - night,

falls, as dark - ness falls, . . . Good - night, good - night, good - night, good -

falls, as dark - ness falls, Good - night, good night, good - night,

night, my love, good - night, good - night, my love, good - night, . . . good - night.

good - night, my love, good - night, . . . good - night.

night, my love, good - night, good - night, good - night, good - night.

good - night, my love, good - night, good - night.

(four-part song), contains some effective imitation; while No. 556, "The hunters," by W. W. Pearson, has much that is characteristic and attractive. No. 557, "The Inconstants," a part-song for soli and chorus, by Schumann, is admirable. No. 558, "The heath rose," by the same composer, is a very pleasing piece of writing; as is also No. 559, a setting of the words of Robert Burns, entitled "The recruit." The same two authors are associated in the production of the part-song "The highland lassie," No. 560, a bright composition for soli and chorus. "Rattlin' roarin' Willie," No. 561, for the same arrangement of voices, is also very good. No. 562 is a Volkslied for four voices, with words written by Edward Oxenford, and called "The lovely Adelaide." This will be found well suited to the voices for which it is written, as will also No. 563, another Volkslied, "To the wood we'll go." No. 564, "The Douglas raid," by Oliveria Prescott, which would be highly effective and original did not a carol known as "God rest you merry, gentlemen," exist. No. 565 is a four-part song, entitled "When the hunter's horn," arranged from the "Festival" Overture of Sir Julius Benedict. "The fountain," No. 566, a four-part song, by F. Schira, is not as impressive as it might be on account of the frequent use of triplets, which in actual performance would somewhat disguise the good intentions of the composer. No. 567, "The three lays," set to music by Joseph L. Roedel, is somewhat trivial; the same remark applies to "Airs of summer," No. 568. "O'er the meadows," by Boynton Smith, No. 569, if not very original, is attractive for the manner in which it is harmonised. No. 570, "When golden autumn's smiling," by Marschner, is strikingly bold, and written in excellent style. "The four jolly smiths," by R. T. Leslie, No. 571, is suggestive, but somewhat forced in manner. The melody has already attained a large amount of popularity as a song. No. 572, "Bells across the snow," is a highly artistic effort by Gounod. No. 573-4-5, by Franz Abt, called respectively, "Simple Flowers," "When the day is dying," "We'll go gleanin'," are good examples of excellent writing, and need no comment. No. 576 is a four-part song, entitled "Cynthia," by W. Alexander Barrett; this shows admirable vocal writing from beginning to end, it contains some modulations which are very effective, and it is all written with a thorough knowledge of this particular branch of vocal art. No. 577 is a setting of the air of "Kathleen Mavourneen" as a four-part song. No. 578, "A battle song," a highly stirring setting by E. A. Sydenham of Mrs. Cooke's words. No. 579, "To a brother artist," a toast, the words written by Stephen S. Stratton, the music composed by Dr. A. C. Mackenzie, will be found highly effective, especially when sung under the proper congenial circumstances. No. 580 is a reprint of John Ward's madrigal for five voices, "Upon a bank with roses," written in 1613, and it is a very fine indication of the high culture of the art in that period. The continued imitation—a great characteristic of early part-writing—is remarkably well employed and is very effective. Nos. 581-583 are settings of "Home, sweet home," "Auld lang syne," and "Cherry ripe" as four-part songs, by Edward Land. No. 584, "Bright moon," by John E. West, is a most pleasing and melodious work, well written, and happily laid out for the voices in a manner at once artistic and highly effective. No. 585, "My love dwelt in a northern land," a romance, by Edward Elgar, is very pretty, and written in good taste. The whole form no inconsiderable additions to the amount of commendable music available for choirs and choral societies.

Deux Morceaux Lyriques, for the Viole d'Amour or Viola, with accompaniment for the Pianoforte. Composed by F. Louis Schneider. [Schott and Co.]

At the present time the viole d'amour is an instrument which is rarely heard in public. It is almost entirely neglected by composers. The tone of the instrument is very rich and penetrating in quality, as well as remarkably sustained in power. The arpeggio of the open strings has a most fascinating and peculiarly soothing effect. This Meyerbeer knew and used so well in "Plus blanche que la blanche hermine," the scena for Raoul in his opera of "Les Huguenots," so beautifully played during the performance at Covent Garden by Mr. T. Lawrence. As the opera is per-

formed in the present day, the introduction only is played upon the viole d'amour, while the remainder of the *obbligato* is given upon the viola. It is a matter of regret that the instrument is no longer as extensively studied as formerly, and therefore every attempt to revive its use should be welcomed and encouraged as far as possible. The present compositions are of double value, as they are available either for the viola or the viole d'amour. The first of the "Deux Morceaux Lyriques" is an Andante in 6-8 time in the key of D major. There are one or two features in this piece of writing which are undesirable. There is a somewhat careless mistake in the notation of the twenty-eighth bar of the accompaniment. The bar commences with C sharp, which is followed on the third beat by C natural, which is again followed on the fourth beat by C sharp. The harmony requires B sharp, not C natural. The like fault is repeated on the recurrence of the phrase. The Andante is followed by a bright but commonplace melody in B minor, marked *alla marcia*. These compositions, although unpretentious, will be found useful additions to the scant *répertoire* of the performer upon the viola or viole d'amour. The same firm also publishes "Solitude," a reverie for the viole d'amour or violin, and "Sur le lac," a serenade for the viole d'amour or two violins. The first of these is full of good intentions, which are somewhat marred by the consecutive fifths found in the twenty-sixth and twenty-seventh bars of the accompaniment. The melodic phrase is of the same rhythmic but tuneless nature which distinguishes the so-called "music hall" songs of the present day. Of the two the latter, "Sur le lac," will be more popular as a solo for viole d'amour than for two violins, for some care has evidently been taken in the arrangement.

Passages from the Works of L. van Beethoven. For pianoforte solo as well as with accompaniment. Collected, fingered, and brought in the form of "Daily Exercises," by Giuseppe Buonamici.

[Florence: G. Venturini; London: Novello, Ewer & Co.]

THE idea which suggested the compilation of this work is altogether a happy one. There is more reality to the student in the actual passages taken from the works of a master as a preparation for the more complete study of his works, than in anything that could be devised by another hand however able or skilful. The knowledge that the work of study is based upon a plan upon which a large and valuable knowledge may be formed and accumulated will serve as the best incentive to the pupil. It will also increase the interest in the several works to which the passages belong, when the actual compositions are entered upon. By such a course of practice, moreover, the peculiarities of construction are likely to be more clearly displayed, and a higher reverence for the genius of the composer is likely to be inspired. The exercises also will form an excellent introduction to the writings of musicians of the modern school of which Beethoven is the point of departure. Moreover, the passages of themselves form an excellent schooling, and may be studied with advantage by all who aspire to attain freedom of finger and solidity of knowledge to the technicalities of the pianoforte. The book is divided into seven sections—or "bundles," as they are frequently called—of a progressive character. The first treats of scales in various keys, the second of arpeggios, the third of staccato passages, the fourth of repeated notes, thirds, fourths, sixths, and broken sixths; the fifth of shakes, octaves, and broken octaves; the sixth of mixed passages, the seventh of rhythmical contrasts. The comprehensive character of the book will therefore commend itself to all interested in the advance of well-founded pianoforte playing. It was compiled for the pianoforte classes of the Royal Academy of Music, but it is worthy to come into general use. The title-page and the instructions are set forth in four languages, French, Italian, German, and English, and the valuable nature of the design will prove that Signor Buonamici is a good friend to students in particular and to music in general.

Pianoforte Fingering, English and Foreign. By C. Oldershaw. [Edwin Ashdown.]

THE author of this short essay endeavours to put forward a case on behalf of the method of marking the fingering

for pianoforte players in the manner which has usually been called English, but which was recently shown by Mr. W. H. Cummings to be really an antiquated German method, abandoned by that nation probably at the instigation of Johann Sebastian Bach—not a bad authority and judge in a matter of importance for clavier players. Mr. Oldershaw is not particularly clear in his style and argument, and utterly fails to set aside the facts and deductions urged by Mr. Cummings; indeed, some of the facts he utterly ignores—for example, the quotation from the marriage service in the Book of Common Prayer, which shows that the third finger was commonly known as the ring finger. The universality of music makes it desirable that its symbols and signs should be equally universal, and as probably three-fourths of the pianoforte players of the world mark the fingering with five consecutive fingers, it surely would be an advantage for the minority to give way, especially as in so doing they would not lose, but probably gain in efficiency and accuracy. On the latter point it is only necessary to recall the fact that physiologists, in speaking of the hand of man, say that it has five fingers. It is true that one of the fingers is also called the thumb, but the word only means a thick finger. The foot of man has five toes, one of which is the great toe, and, in a like manner, the thumb might have been called a thick finger. Mr. Oldershaw denies the fact that there are five fingers. He says "the thumb is obviously not a finger." We would ask then, how is it so many pianists, English and foreign, have published books of technical passages under the title "*Five finger exercises*"? English composers who desire to see their music used by other nations will not be slow in recognising the fact that their method of marking the fingers must be that of the majority. Teachers of the pianoforte, who are obliged not infrequently to give their pupils foreign editions of certain works, will also assuredly feel what a relief it would be not only for themselves, but also for their pupils if only one system prevailed.

Novello's Octavo Anthems. Nos. 354-358.

[Novello, Ewer and Co.]

THIS particular branch of publication is too well known to need any special introduction, and it is therefore only necessary to name the additions that have recently been made to the list. No. 354 is an anthem for harvest, composed by the Rev. E. V. Hall, entitled "Thou, O God, art praised in Zion." It is written in a quiet devotional and attractive style, such as is quite within the reach of ordinary choirs and not beneath the notice of the best. No. 355 is entitled "O praise God in His holiness," composed by Theodore Distin. This is described as a short, full anthem, composed for the special evening services at Westminster Abbey. The anthem is simple and effective. No. 356 is an anthem for Lent, for solo voices and chorus, entitled "Daughters of Jerusalem," composed by Mr. Henry John King, Organist of FitzRoy, Melbourne, Australia. The principal solo is well written for baritone voice, and a portion of the solo work is also allotted to the soprano. No. 357, "And the wall of the City," a full anthem for Festivals of the Apostles, by Mr. Oliver King, is most ably written, and will prove a welcome addition to the still insufficient list of special anthems for use in the Church. "O Praise the Lord," by W. G. Wood (No. 358), an anthem for St. Michael's Day, or general use, completes the present instalment of this cleverly and thoughtfully designed issue.

Novello's Parish Choir Book. Nos. 54-59.

- 54. Magnificat. A. W. Marchant.
- 55. Benedicite. F. E. Gladstone.
- 56. Benedictus. J. W. Elliott.
- 57. Magnificat and Nunc dimittis. John White.
- 58. Benedicite. P. H. Frost.
- 59. Magnificat and Nunc dimittis. J. W. Elliott.

[Novello, Ewer and Co.]

As will be seen from the above index the present issue of the "Parish Choir Book" consists of two settings of the Benedicite, three of the Magnificat and Nunc dimittis, and one of the Benedictus. It is only necessary to call attention to their publication. The Magnificat set by Mr. Marchant forms No. 54. In this the work has been well

done in an easy and fluent style, the meaning and purport of the words has been fully emphasised in the music, which is at once effective and attractive. No. 55 consists of a setting of the Benedicite by Dr. F. E. Gladstone. The chant employed is reverent, and, at the same time, so moulded that it is quite within the power of any church choir to thoroughly grasp it without any difficulty. The Benedictus (No. 56) set by Mr. J. W. Elliott is more pretentious, but is easy of comprehension and well suited to the purpose for which it has been written. No. 57, Magnificat and Nunc dimittis by Mr. John White, an American composer, is well designed and vocally effective, and will doubtless command attention for other works from the same hand. The Nunc dimittis contains some bold and novel modulations, which will prove effective when carefully sung. A setting of the Benedicite by Mr. Percy H. Frost, which forms No. 58, is generally calculated to please, as it is simple both in voice parts and accompaniment, and it gives distinction to the bass voices, a strong contingent in the usual parish choir. No. 59 is a setting of the Magnificat and Nunc dimittis by Mr. J. W. Elliott, which is certainly good, and indicative of considerable musical ability and taste. The setting of the Nunc dimittis, which includes a graceful tenor solo and an effective passage of chords of 6-3 on a dominant pedal at the close, will make this service one of the most popular of the set.

King Arthur; or, the British Worthy. An Opera. Words by John Dryden. Music by Henry Purcell. Edited by G. Arkwright. [Alphonse Cary.]

ONE of the many signs of the growing revival of an interest in Purcell's music is the recent publication of his opera "King Arthur" in a cheap and popular form. The editor, Mr. Arkwright, has performed his task with moderate success; he is responsible for the pianoforte accompaniment, a reduction of Purcell's orchestral parts, but we cannot congratulate him on his work in this respect, nor can we commend the manner in which he has superposed harmonies on the composer's figured bass. One is wanting in fulness, the other in variety. Unfortunately the editor has simply taken Professor Taylor's version, printed by the "Musical Antiquarian Society" many years ago, and has made no attempt to incorporate the music appertaining to the opera which still exists only in manuscript. To edit Purcell's music in a fitting manner needs not only enthusiastic sympathy with the composer, but also a due amount of technical skill, combined with untiring patience and research in collating the manuscripts dispersed in various public and private collections. Pending the issue, in due course, by the Purcell Society of a comprehensive and authentic edition of "King Arthur," the volume under review may be welcomed as an addition to the scanty material available for the popular study of the works of England's greatest musical genius.

Review of the New York Musical Season, 1889-90. By H. E. Krehbiel. [Novello, Ewer and Co.]

IN the summary of important musical events in the chief city of America, as given by Mr. Krehbiel, the English reader will find much to interest him. The progress of musical art herein set forth is highly gratifying to all who admit the worth of music as a missionary in the cause of refinement and civilisation. If thus in a general way it is a pleasure to find how the work is being done in those centres beyond European control, and yet not out of European influence, it is no less instructive to note the gradual growth of independence in the sister country. American artists, productive and executive, are asserting their individuality, and musical art is gaining in power day by day. This is shown not only in the record of noteworthy occurrences up to the middle of the month of May, many of which are described in clear, thoughtful, and judicial terms, and with rare critical acumen, but the value of the work done in times immediately and recently past as shown in the retrospect of opera, German and Italian, and of the various Concerts, and the history of American Choral Societies and Conductors, are shrewdly and ably assessed with a knowledge and judgment no less discriminating than it is comprehensive and sympathetic.

Index to the Four Volumes of Grove's Dictionary of Music and Musicians. By Mrs. E. R. Wodehouse.

[Macmillan and Co.]

It would seem to be superfluous to supply an index to a Dictionary arranged in alphabetical order. In most instances where the character of the work admits of exhaustive treatment, under the respective heads dealt with, such an index as the present would be needless. But, as the compiler points out in the Preface, mention is made of very many persons and things to which no separate article is devoted, and that further information and illustration are supplied concerning certain subjects in other articles than those with distinctive titles. It is therefore plain that an index, such as the present, is needful to exhibit the treasures of learning and reference contained in the four volumes of the Dictionary. The task of arranging the various details has been most successfully accomplished, and the highest credit is due to the compiler for having furnished a means whereby the value of the biographical and scientific contributions may be more readily assessed.

Analysis of Form as displayed in Beethoven's Thirty-two Pianoforte Sonatas, with a description of the form of each movement, for the use of Students. By H. A. Harding, Mus. Doc., Oxon. Novello, Ewer and Co.'s Music Primers. No. 34. [Novello, Ewer and Co.]

THE student of music will be grateful to the author of this little work for making easy much that might otherwise be learned only by personal labour and trouble. The dissection of the several movements of the Sonatas has been patiently done, and the whole is laid out upon lines as clear as those adopted by the late J. W. Davison in his masterly descriptions of those of the Sonatas which were from time to time performed at the Monday Popular Concerts. The author of the present work has been careful to avoid everything that might savour of poetical description, for his task has been undertaken for the guidance of students. Properly used, it will have considerable educational value, and that value will be increased in proportion as it develops the power of observation and analysis, so that the knowledge gained by means of its pages may be profitably applied in like manner as concerns the works of other composers.

The Morning and Evening Service, together with the Communion Office, in B flat. By George J. Bennett. [Novello, Ewer and Co.]

In this comprehensive Service, which is dedicated to Sir John Stainer, Mr. Bennett fully sustains the high reputation he has already won as a composer of choral and chiefly of church music. In the first place, it is a striking example of successful results achieved with simple means. From beginning to end the music is never too elaborate for ordinary choirs, and church-like dignity is always preserved; but there is no slavish adherence to the phraseology of past ages, Mr. Bennett showing that he knows how to use liberty without abusing it. In the accompaniments the harmonic progressions have frequently a luscious sweetness suggestive of Spohr, but with the breadth and majesty which should always characterise English service music. Of all the sections, perhaps the setting of the Nicene Creed is the most modern and original, though even here freedom does not degenerate into license. The Service may be characterised without hesitation as one of the most generally acceptable produced within recent years.

Band Primo for all instruments contained in Reed, Brass, or Flute Bands. By Thomas Rawson.

[London and Manchester: Heywood.]

THE idea of this book is unquestionably good. The term "Primo" is, however, somewhat obscure. When a treatise is intended to serve as a "first aid" to students it is usually described as a "Primer" or first book. It is evident from the descriptions and preface of the book that its utility would have been very much greater if the descriptive matter had been written by a hand practised in literature. The book is of a certain amount of use, as in it are contained accounts of the compass of the various

instruments and also how to finger and blow them. This is useful, but the book would have been of more service to the average student if it stated definitely the keys that are best suited to the instrument, and had named a few of the peculiarities and weak points. It would then have been of service not only to the intending performer, but also to the intending composer.

Ten Pieces for Violin, with Pianoforte Accompaniment. Composed by Josef Nesvára. Op. 48.

[Novello, Ewer and Co.]

THESE ten pieces are written in a highly characteristic and artistic style. The treatment of the various melodies is excellent, and although the compositions are far from easy, they are distinguished by new and refreshing features which will make the set popular with every violinist. All the pieces are of equal merit, but probably Nos. 9 and 10 will become the recipients of the greatest amount of favour. No. 9 affords an excellent opportunity for the display of technical finish by the performance of the passages in thirds and sixths, which are much used in it. No. 10 is a "Presto," which might also be described as a *moto perpetuo*, and is remarkably effective. Altogether these pieces, by reason of the artistic originality shown in them, form a most valuable addition to violin music of the present day.

The Organ Works of J. S. Bach. Edited by J. F. Bridge and James Higgs. Book IX.

[Novello, Ewer and Co.]

IN this instalment of Messrs. Bridge and Higgs's valuable edition of Bach's organ works, we have some of the grand old master's finest and most elaborate compositions for the instrument. We have but to mention the superb *Toccata and Fugue in C* (9-8 time), with its intermediate *Adagio* in A minor, so utterly at variance with Bach's usual organ style; the *Prelude and Fugue in D minor* (the latter arranged from the Violin Sonata in G minor); the grand *Toccata and Fugue in F major*, and other examples of scarcely less value. As in the previous instalments the suggestions for registering are calculated to prove of great assistance to the student, who might otherwise play through the most elaborate fugue without once varying the stops, or else indulge in changes utterly alien to the spirit of the music and of the composer's epoch.

The Water Sprite's Revenge. A Cantata for Female Voices. Composed by Karel Bendl.

[Novello, Ewer and Co.]

THE story of the Cantata is one of the many versions of the legend of Undine. "The Water Sprite's Revenge" is the flooding of a valley as a punishment for diverted or unrequited love. The music is graceful and effective, even though the dramatic element is not too strongly emphasised. There is enough pleasant music to give an interest in the study and a pleasure in the performance. It was a happy thought on the part of the composer to end the Cantata with the same phrases with which it opened, thus in a measure indicating the return of a calm after a disturbance in nature.

A Flower Service. A complete Order of Service for Children. [Skeffington and Son.]

THIS is an admirably designed service, with prayers, versicles, lessons, &c., all complete, including hymns, by John Ellerton, S. Baring Gould, A. G. W. Blunt, and others, set to melodious music, such as children would readily take up. Some of the tunes have been expressly composed by Dr. Bridge, Sir John Stainer, and Berthold Tours. The whole is so well done that it will doubtless greatly facilitate the arrangements for children's flower services, where the desire to promote them exists.

Acoustics in Relation to Wind Instruments. By D. J. Blaikely. [Boosey and Co.]

THIS pamphlet, containing a course of three lectures delivered in the congenial area of the Royal Military School of Music, Kneller Hall, deserves to be read with attention by those to whom the subject makes a strong appeal.

Though no new theories are propounded, a number of interesting facts are brought together and are lucidly placed before the reader, so that the pages contain a thoroughly practical exposition of knowledge on the subject. The appendix on musical pitch adds considerably to the usefulness of the little book.

Adeste Fideles. Introduction and Variations for the Organ. By C. E. Melville.

[Novello, Ewer and Co.]

THIS is a very excellent piece of work. It begins with a well-written introduction, built upon the subject, which is followed by a plain setting of the hymn. Variations of all kinds are then employed, including a florid counterpoint on the melody for the pedals. This will be difficult to play if the hymn is played at the same pace at which it is usually sung. A good *Coda* concludes the piece, which, as a whole, forms an attractive addition to pieces suitable for Organ Recitals.

Transcriptions from the Works of Mendelssohn. Arranged for the Organ. By George Calkin.

[Novello, Ewer and Co.]

IN this issue will be found arrangements for the organ of the Motet "Hear my prayer," "O for the wings of a dove," the Motet "Not unto us," and the *Andante espressivo* from the Trio in C minor. The work has been exceedingly well done, and gives the player the opportunity for the exhibition of technical skill and well-ordered judgment. It is only necessary to add that this volume should be in the hands of every organist.

Organ Arrangements. Edited by George C. Martin. Nos. 8 and 9. [Novello, Ewer and Co.]

ORGANISTS will be glad to make acquaintance with these latest issues of Dr. Martin's excellent series of arrangements. No. 8 contains a delightful Minuet and an equally pleasing Allegro vivace from Handel's harpsichord works, very tastefully arranged by Mr. Luard Selby; and No. 9 consists of an admirable transcription, by the editor, of Dr. Mackenzie's beautiful and impressive Funeral March from "The Dream of Jubal."

Sir Charles Hallé. A Sketch of his career as a Musician. [Manchester: John Heywood.]

AS an interesting and highly laudatory account of one of the foremost musicians of the day, the present little book will doubtless be well received. It is avowedly a reprint of some newspaper articles, and as it contains a number of facts brought well together, only a good index is wanting to make the contents readily available for purposes of reference.

Siebenzehn Nocturnes und Cavatine, "Reviens," von John Field. Phrasierungsangabe mit Fingersatz von Dr. Hugo Riemann. [Leipzig: Steingraber Verlag.]

THESE Nocturnes are indeed a mine of wealth for first-class pianists, and we sincerely trust that they will have an extensive sale. The name of John Field is too little known, even by so-called Nocturne lovers, and their publication in this edition is a good sign of the times.

Short Settings of the Holy Communion (No. 13, in F). By J. T. Field. [Novello, Ewer and Co.]

MR. FIELD has borne in mind that these settings of the Communion Office are chiefly intended for parochial use. Studied simplicity, coupled with musicianly feeling and church-like dignity, are the main characteristics of his Service, and no other qualities are needed to commend it to the notice of choirmasters.

Two Mazurkas for Pianoforte. By J. Albeniz.

[Stanley Lucas, Weber and Co.]

THESE are two charming little pieces from the pen of the well known pianist, Señor Albeniz, about which it is unnecessary to say more than that their value is much increased when they are played by the composer in his own excellent manner.

FOREIGN NOTES.

THE performances of the Berlin opera will be resumed on the 1st inst. There have been 147 representations since the beginning of the current year; Wagner being represented by thirty-five, Verdi by twenty-eight, Mozart and Meyerbeer each by fourteen, Bizet by seven, Nicolai, Nessler, Beethoven, Weber, and Hofmann by five performances of their works respectively.

The projected second opera house at Berlin, under the directorship of Herr Angelo Neumann, is approaching its realisation, the necessary concessions having been granted by the municipality, and the required capital in part subscribed for. The building is to be erected in the Potsdamer Strasse.

Active preparations are already going forward at Bayreuth for next year's "Festspiele," when "Tannhäuser" is to be first produced on this model stage. Special care is being bestowed upon the mounting of the Venusberg ballet, and various engagements have been already entered into for the purpose. M. Van Dyck is to be one of the representatives of the *title-rôle*. Herr Kranich, of the Darmstadt Hof-Theater, will be the stage manager.

Pauline Lucca, the well-known *prima donna*, is about finally to retire from the operatic stage, and will henceforth devote herself to the vocal training of a few specially gifted pupils of both sexes.

A new comic opera, "Die Flüchtlinge," by Herr Raoul Mader, a professor at the Vienna Conservatorium, has been accepted for performance during the coming autumn at the Vienna Hofoper.

Interesting and hitherto unpublished details concerning Beethoven's romantic attachment to Therese, Countess Brunswick, of Martonvasar (Hungary), to whom, it appears, the great musician was secretly betrothed for a period of four years (1806-1810), will be found in a small volume entitled "Beethoven's unsterbliche Geliebte," just published at Bonn (Neusser).

The German Emperor has presented the leading musical institutions and conservatoriums of the Fatherland with a copy of the recently published musical compositions of his ancestor, Frederick the Great.

One of Weber's canzonettas, for three male voices unaccompanied, commencing with the words "Son troppo innocente nell' arte d'amor," described in Jahns's catalogue as having disappeared, has just been discovered in a private collection at Berlin.

Weber's "Euryanthe" is being carefully remounted at the Munich Court Theatre, and the same composer's "Oberon" will be revived at the Berlin Opera during the season; a proof of the vitality of the two works, the existence of which it had been at one time the fashion to all but ignore.

Herr Nachbaur, the *Walther von Stolzing* of the first London performances of "Die Meistersinger," and the favourite tenor of the late King of Bavaria, is about to retire from the operatic stage.

A Sängerbund, or Union of Male Choirs, similar to that existing in Germany and Austria, has been organised in Alsace-Lorraine, with its central committee at Strasburg, some seventy Choral Societies having already joined.

The directorship of the Royal Conservatorium of Dresden has been conferred upon Professor Krantz, in place of Dr. Pudor, who lately resigned.

Suppé is again busy with the composition of a three-act operetta, entitled "Der Bajazzo."

The tax levied on pianofortes at the good town of Zurich yields, on an average, the sum of 30,000 francs annually.

A volume of poetry of no ordinary merit has just been published in Germany from the pen of the late Peter Cornelius, a nephew of the celebrated painter of that name, and composer of the charming comic opera "Der Barbier von Bagdad" and other musical works, operatic and otherwise.

A school for dramatic singing is to be opened, on October 1, at Bayreuth, under the direction of Herr Julius Kniese, the more gifted pupils of the institution being

promised a participation in the now regularly recurring Festspleie.

Wagner's early opera "Die Feen" is to be again produced during the coming season at the Munich Court Theatre, where it has proved highly successful from a financial point of view.

M. Saint-Saëns, at his residence in Saint-Germain, is just now devoting all his time to the editing of an *édition de luxe* of Gluck's operas about to be published in Paris.

A project has been started in the French capital, according to which the old Opéra Comique is to be replaced by an International Opera House, where the lyrical masterpieces of all nations shall be represented; Wagner's "Die Meistersinger" being named as one of the first claimants to this distinction.

Hector Berlioz's music-drama "Les Troyens" is to be brought out here long by the newly-formed Society, "Grandes auditions de France," under the conductorship of M. Lamoureux. This will be the first public performance of the work, and will extend over two evenings, in accordance with the composer's intentions.

A new opera, "Le Rêve," the libretto founded upon Zola's novel, by M. Louis Gallet, and set to music by Mr. Bruneau, has been accepted for performance during next season at the Théâtre Lyrique, Paris.

We read in *Le Ménestrel* that Wagner's "Lohengrin" is to be shortly performed at the Graslín Theatre of Nantes, when it is sure to attract a number of amateurs from Paris who are still debarred from hearing this *chef-d'œuvre* at home.

Musical performances on a large scale are to be held next year at Prague, in connection with the National Exhibition; the committee having nominated Antonín Dvořák honorary president.

M. Jacques Hartog, of Amsterdam, has been appointed to the professorship of musical history at the Amsterdam Conservatoire, in the room of M. Daniel de Lange.

Orchestral Concerts, at popular prices, have been instituted by the resident musicians at Constantinople—chiefly Italians and Germans—and are very well attended.

"Cavalleria Rusticana," the successful opera by the young Maestro Pietro Mascagni (the production of which is recorded in another column), is to be brought out, with a German libretto, at the Imperial Opera of Vienna.

"Cordelia," an operatic work by the Russian composer Nicolai Solowjew, already successfully produced at St. Petersburg, was performed last month at the German Opera, at Prague, on the occasion of the birthday of the Austrian Emperor.

A new operetta, "I Diavoli della Corte," by the Maestro Carlini, has met with great success on its recent first performance at the Alfieri Theatre of Turin.

The following new operatic works are to be brought out shortly at Italian theatres—viz., at the Union Theatre, Viterbo, "Il Testamento dello Zio," by the Maestro Galassi; at the San' Arcangelo, Rimini, "La Zingara di Granata," by Bartolucci; and at the Communal Theatre, of Bologna, "Pellegrina," by the Maestro Clementi.

Tamagno, the celebrated Italian tenor, has, it is said, established himself in Buenos Ayres as a banker.

M. Alexandre Guilmant, the excellent Paris organist, is giving a series of Organ Concerts in different parts of Italy with distinguished success.

Operatic production in Portugal being extremely limited, we may record the fact of a new operetta, "O reino das mulheres" ("The Ladies' Reign"), by Senhor Freitas Gazul, having recently achieved a great success at the theatre of the Rua dos Condes, at Lisbon.

Anton Rubinstein has just completed a series of five pianoforte pieces, which he has dedicated to his pupil, Mdlle. Sophie Poznanska, a young lady of whose eminent talent the pianist composer speaks in the very highest terms.

A memorial tablet has been placed at the house at Rain (Bavaria) where Franz Lachner, the eldest of the three gifted brothers, first saw the light.

A monument has recently been unveiled at Darmstadt erected to the memory of the Abbé Vogler, a name familiar to readers of Browning's verses, who died at that residential town in 1814. The monument consists of a massive granite

pedestal supporting the colossal bust of the remarkable, if somewhat eccentric, musician and theorist, and bearing on its right and left the medallion portraits of his two great pupils, Carl Maria von Weber and Meyerbeer. The monument is the work of professor Robert Henze, of Dresden.

A marble tablet has been affixed against the house, No. 5, Huebergasse, Würzburg, to commemorate the fact of Richard Wagner's residence here in 1833, during the time that he was engaged upon the composition of his opera "Die Feen."

One of the most gifted amongst the younger generation of Italian composers, Antonio Leonardi, author of the very successful opera "La Peri," died at Rome, on July 25, aged thirty-five. Among his papers was found a completed operatic work, entitled "Heraclitus," which will doubtless ere long be produced at one of the leading Italian opera-houses.

Bernhard Huels, for many years Cathedral Organist at Münster, Westphalia, and a distinguished composer of church music, died at that town last month, having attained the mature age of eighty.

Eduard de Vos, a Professor at the Conservatoire, and Conductor of the Société Royale des Chœurs, at Ghent, Belgium, died there on July 24, aged fifty-seven.

The death is announced, last month, at Munich, of Robert von Hornstein, Professor at the Conservatorium, and meritorious composer of numerous *lieder* and pianoforte pieces, in all of which the influence of Mendelssohn is clearly traceable.

M. Sgarzi, *chef de musique* to the Sultan, and Conductor of the Italian Opera at Constantinople, was assassinated in the streets of that capital last month. The deceased was an Italian by birth.

The death is also announced, on the 15th ult., at Castelfandolfo, of the Marquis Francesco d'Arcade, the distinguished musical critic of the *Gazzetta Musicale*, of Milan, and of other leading Italian journals, and composer of some operatic works, which, however, obtained but little success. He was born at Cagliari, in 1830.

CORRESPONDENCE.

PASSION MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is worthy of thought and research whether the idea and practice of setting the Passion to music, as we should say, originated with the solemn rite of singing it to an inflection during Holy Week—on Palm Sunday that according to St. Matthew; Tuesday that of St. Mark; Wednesday that of St. Luke; and on Good Friday that of St. John.

When thus sung, the principal characters would be taken by three clergy, doubtless specially chosen for that purpose for the sake of their voices. Three years ago, when I was at Milan during Holy Week, I heard the Passion on Palm Sunday sung by a priest in the pulpit, or ambo, to one and the same simple inflection, but so solemn and magnificent that it did not sound monotonous. In the Roman Missal, it is noted that three persons are intended to chant the Passion on these solemn days. In the Sarum Missal the three priest cantors are indicated by three letters, *a, b, m*; the words of the Jews and the disciples have the letter *a* (signifying the priest with the alto voice) placed before them; those of Christ, the letter *b*, as meaning the bass voice; and those of the narrating Evangelist, the letter *m*, being the *vox media*, or what we should call the tenor. In the Roman Missal, the words of Christ are indicated for one voice by a *+*; the narrating Evangelist by letter *c*; the Jews and disciples by letter *s*. Here the cross represents possibly the bass voice, but I cannot find authority for that at present; *c*, Cantor, the tenor voice, and *s*, *ad Sinistram*, or the priest, standing on the left of the personator of Christ, the alto voice; with regard to these letters, Gavantus says that *c* may stand for *Chronista*, and *s* for *Synagoga* or Succentor, but that these marks are not old, and no one knows who put them in.

At the Cathedral at Angers, Dr. Moleau says it was the custom on Good Friday for the Deacon, standing at

the west-end of the choir, to chant the words of the Narrator, that a Canon chanted the words of Christ at the eagle, or the desk in the middle of the choir, and the choir (*le chœur de musique*) in the rood-loft sang the words of the Jews. He does not say whether the choir sang in unison the inflection belonging to those particular words, or whether it was figured music—it would almost seem he meant the latter. No doubt in different dioceses in France and Germany there were different ways and customs of rendering the Passion on the solemn days of Holy Week, but the theory which I would advance is this: that the idea of setting the Passion to figured music, like the present oratorio, arose from the ritual practice of chanting the Passion by the three voices, alto, tenor, and bass, each having its own and somewhat elaborate inflections. That the Passion according to St. Matthew and St. John were more frequently and magnificently set would be accounted for by the fact that they would be performed on the greater days of Palm Sunday and Good Friday. The insertion of the hymns or chorales would be only sung in such performances in the Lutheran Church. Whether or no—and I should be glad of information upon this point—the Oratorians had such a performance of the Passion on any day of Holy Week, as independent of the Church Service, according to their custom, as it is said, of having musical performances apart from the general services, I do not know. Perhaps when we have the earliest known setting of the Passion, which, according to *THE MUSICAL TIMES*, will soon with all other known compositions be published, we shall learn for what church and occasion that of Obrecht was composed, and whether it was performed as a separate service, or as part of the Mass. I may mention that I have the Passion of St. John, composed by Ludonius Daser, Chaplainmaster of the Duke of Wurtemberg, written in four parts, printed without bars, and in the square notation. It is a fine folio, with splendid initial letters, and I believe a rare work. I dare say this will be among the number of reprints. Perhaps they will be edited in modern notation, and with bars, though how far that is an improvement upon a reprint, or even can be strictly called a reprint, may be open to opinion from a literary point of view.

H. A. W.

UNCONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is to be presumed that at one time parish clerks had their use; but "every dog has his day," and they had theirs. They disappeared because experience showed that their usurpation of the responses, &c., formed an effectual bar to the people taking their due share in public worship. As they disappeared, the congregation endeavoured to resume their rights, much to the edification of all concerned.

But are we not now in face of a very real danger of a similar usurpation, with consequences as disastrous? Choirs, alike in town and country, are rapidly monopolising the service and ousting the congregation. Anthems, "services," elaborate and ornate responses, amens, threefold, sevenfold, manifold, are becoming everywhere the order of the day; and the congregation are perforce again becoming dumb dogs. In Cathedrals we endure this (though even there it is hard to part with the Psalms, as one must do now in some), just as we endure Deans and Chapters, for "auld lang syne" sake; the choirs there enjoy a prescriptive monopoly, which no one ventures to disturb.

But the standard of rebellion will have to be raised against the tyranny of the choir in parish churches, and a determined effort made to restore to the congregation their undoubted right in hymn, Psalm, canticle, and response. The gatherings of parish choirs at choral festivals are legitimate occasions for the performance of music of a more elaborate and ornate character; but surely the services of the parish church are not improved by these gatherings, so far as Congregational Singing is concerned.—I am, Sir, your obedient servant,

Sibstone Rectory, August 20.

J. MITCHINSON, Bishop.

TO CORRESPONDENTS.

* * * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

DARTMOUTH.—At the Church of St. Barnabas, St. Petrox, on the occasion of the Dedication Festival, on Sunday, the 3rd ult., an Organ Recital was given after Evensong by Mr. C. Edwards, when he played "War March of the Priests," Mendelssohn; "Benediction Nuptiale," Saint-Saëns; (a) Ripien, Rheinberger, (b) Meditation, Widor; Grand Chœur, Salomé. There were choral services in the morning and evening.

EDINBURGH.—On the last Saturday of July tartans and heather, and all the national trappings and glory of a very successful Highland gathering, a meeting was held in the Grand Hall of the Exhibition. Two competitions took place in connection with the gathering, one in reel and strathspey playing on the violin, and another in Gaelic song, a fair Highland lassie carrying off the palm in the latter. Both competitions were watched closely, and from a musical point of view were not without interest. In the open air the shrill war music and the lighter dance measures filled the air with sound and the souls of their Northern listeners with Highland rapture.—A Concert was also given last month in the Grand Hall by the Edinburgh Highland Reel and Strathspey Society, whose lively music was listened to with great appreciation by a crowded house. The Scotch character of the entertainment was maintained also by the vocalists, Miss Jeanie Edmonds and Mr. Stronach.—On the 11th ult. the Band of the Royal Swedish Aermund Grenadiers opened a fortnight's engagement, making their first appearance in Great Britain. They submitted a popular programme, and received a hearty welcome, promising to succeed to a fair share of the popularity enjoyed by their Belgian predecessors. Their regiment is one of the best in the Swedish army, and interest is awakened in Scotsmen by the fact that among its earlier and most distinguished leaders figured three Scotsmen, one of whom was General Leslie, of the Covenanters' Army in the Great Rebellion. The local bands, which played in the interval between the Belgians and the Swedes, held good audiences; but quite evidently the old proverb is being fully proved, that "far-away birds have bonnie feathers."—Professor Alfred Hollins, Dr. Creser of Leeds, Mr. Curle, and Mr. J. S. Anderson gave Organ Recitals, Mrs. Creser's singing adding much interest to her husband's Recitals.

LEEDS.—A Choir Service was held at Salem Chapel, Hunstret Lane, on Sunday, July 27. The first part of the service was devoted to Weber's Harvest Cantata, the solo parts being sung by Miss Alderson, Mr. C. Luther, and Mr. A. Atkinson. In the second part Schubert's *Song of Miriam* was performed. The chorus numbered sixty voices. Mr. Hardingham presided at the organ, and Mr. Toothill conducted.

LONG ICHINGHAM, NEAR RUGBY.—An Organ Recital was given in the Parish Church on Sunday evening, the 17th ult., by Mr. W. Cary Bliss, Organist of Kemsay Abbey. There was a large attendance, and the music was much appreciated. The programme, which was skilfully performed, included works of Bach, Mendelssohn, Handel, Hesse, Wely, and Spark.

PHILADELPHIA.—Mr. Walter H. Hall, the newly-appointed Organist of St. Peter's Church, Albany, gave a series of three Organ Recitals at St. Luke's Church, Chesham, July 5, 12, and 19. The programmes comprised works by Bach, Handel, Mendelssohn, Widor, &c.

PORTSMOUTH.—The series of high-class Concerts arranged in connection with the opening of the new Town Hall was successfully inaugurated on the 12th ult. by the Portsmouth Philharmonic Society. Haydn's well-known Oratorio, the *Creation*, was the work selected. The chorus numbered about two hundred voices, and the proficient manner in which the concerted parts were sung reflected credit upon the singers and their Conductor, Mr. J. W. D. Pillow. The soloists were Mrs. Mason, Mr. Percy Palmer, and Mr. Bantock Pierpoint, and the augmented orchestra comprised thirty musicians, while Mr. Monk-Gould, organist, presided at the splendid instrument with which the palatial building is furnished.—Four Organ Recitals were given on the new Grand Organ by Dr. E. H. Turpin on the 13th and 14th ult., when music by Bach, Mendelssohn, Merkel, Smart, Lemmens, Best, Guilmant, Rheinberger, Dudley Buck, and other composers was played. The organ, built by Messrs. Gray and Davison, is one of the finest of our Concert-room instruments. It has four manuals and pedals, sixty-four stops, with accessory mechanism. The workmanship is of a very high order. Crowded audiences attended all the Concerts.

ST. GERMAN'S.—In continuation of the work of restoration which is gradually being carried out at St. German's Church, the organ has recently been reconstructed and considerably enlarged by Messrs. Hele & Co., of Plymouth, who have made the instrument in every way more worthy of the ancient edifice in which it is placed. Re-opening services were held on the 17th ult., when the congregations were unusually large. At the morning service Garrett in F was used. Mr. F. S. Hawke, organist of St. German's, presided at the organ. In the afternoon there was a flower service of song, the form recently issued by the Rev. S. Childs Clarke being used. Mr. John Hele, borough organist of Plymouth, played. Evensong was choral, and the music, all of which was admirably sung by the well-trained choir, included Clare's setting in D of the Canticles and West's anthem "O how amiable." After the service Mr. John Hele gave a Recital on the Organ, his programme including well-chosen selections from the works of Bach, Batisse, Lemmens, Schubert, and Rheinberger. The chorus "The heavens are telling," from the *Creation*, was also sung by the choir.

SITTINGBOURNE.—An Organ Recital was given by Mr. H. R. Coudrey, of Windsor, in Holy Trinity Church, on the 19th ult., on behalf of the debt still existing on the Church. There was a large and appreciative congregation. Mrs. R. S. Knight, Mr. C. H. Coudrey, and Mr. Leonard, well-known local amateur vocalists, kindly assisted. Solos and duets were sung from the works of Handel, Mendelssohn, and Sullivan. The organ works performed were *Toccata and Fugue in D minor*, Bach; *Adagio and Allegro* (Second Organ Concerto), Handel; *March from Tannhäuser*, Wagner; *Intermezzo* (Fourth Sonata), Rheinberger; *Grand Offertoire in D* and *Andante in G*, Batisse.

SKEGNESS.—The combined Choral Societies of Skegness and Wainfleet gave a performance of Haydn's *Creation* on the 14th ult., in the Pier Pavilion, to a crowded audience. The principals were Miss Marjorie Eaton, Mr. E. Dunkerton, and Mr. Harrison. Miss Eaton's beautiful singing of "On mighty powers" and Mr. Dunkerton's rendering of "In native worth" received quite an ovation. Mr. Rogerson conducted with his usual ability.

WESTON-SUPER-MARE.—The Duke of Fife's Band (Conductor, Signor Curti) commenced a month's engagement here on Bank Holiday, the 4th ult., and has given three Concerts daily, at the Summer and Winter Gardens, the Grand Atlantic Hotel Grounds, Knightstone, and the Grove, the various performances having elicited well-merited applause from large and fashionable audiences. The instrumental pieces have been pleasingly interspersed with vocal contributions by Miss Emily Fraser, and Messrs. John Peachey and William Hillier. —Madame Belle Cole and party gave an evening Concert on the 23rd ult., at the Atlantic Hotel, under the conducting of Signor Carlo Ducci.

WHITBY.—On Friday, the 15th ult., a highly successful river *fête* was given at Whitby. A procession of decorated boats was towed up the river Esk for about a mile, to a picturesque and sheltered glade in the neighbouring woods. There a short Concert was given by a choir of a hundred well-balanced voices, under the guidance of the Choral Society's Conductor, Mr. H. Hallett. Hatten's Part-song "Of the airts," and Berger's "Night, lovely night," proved highly effective open-air compositions. Songs were sung by Mrs. Wellburn Robinson and Mr. John H. Hatten. Lower Eskdale is the only available locality along the entire Yorkshire coast for such a delicious blending of lovely sights and sounds.

WINCANTON, SOMERSET.—At the Parish Church, on the 14th ult., an Organ Recital was given by Mr. G. E. Lyle, Organist of Sherborne Abbey. The programme included pieces by Lechmere-Wely, Beethoven, Bach, Mozart, Handel, Schubert, Batisse, Pleyel, Spinnery, and Chinnery.

ORGAN APPOINTMENTS.—Mr. Fred. J. W. Crowe, Organist and Choirmaster to Upton Church, Torquay.—Mr. Henry Graves, Organist, Choirmaster, and Precantor to the Parish Church, Dumfries, N.B.—Mr. H. C. Tonking, Organist and Choirmaster to St. Lawrence, Jewry, by Guildhall.—Mr. Herbert Young, Organist and Choirmaster to St. Barnabas' Church, Beckenham.—Mr. Ernest W. Dibley, Assistant Organist and Choirmaster to All Saints' Church, Frindsbury, Rochester.—Mr. David Clegg, Organist and Choirmaster to the Parish Church, Littleborough, near Manchester.—Mr. Frank Ketcher, Organist and Choirmaster to Christ Church, Pau, South France.—Mr. Edwin J. Hicks, Organist and Choirmaster to St. Paul's Church, Paddington.—Mr. Joseph William Kimmins, to Beckenham Wesleyan Church.

MARRIAGE.—On the 7th August, at St. John's, Wembley, by the Rev. C. J. Parmenter, MILES WYBORN to CONSTANCE MARTIN.

ROBINSON-BLANCHARD.—On July 29, at the Church of the Holy Trinity, Ilfracombe, North Devon, HAMILTON ROBINSON, Fellow of the College of Organists, of 17, Stratford Road, Kensington, to ADA, daughter of the late W. H. WILLIS-BLANCHARD. Australian papers please copy.

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CONTENTS.

	Page
In Praise of Loewe	521
The Great Composers—Wagner	522
Eastern Ecclesiastical Music	525
Music in the Future	528
Occasional Notes	529
Facts, Rumours, and Remarks	530
Royal Academy of Music	534
Royal Normal College for the Blind	536
The Fourth Sängerbundesfest in Vienna	536
Pietro Mascagni's Opera "Cavalleria Rusticana"	536
Obituary	538
Music in Bristol	538
Glasgow	538
Liverpool and District	539
General News (London)	539
Reviews	540
Four-Part Song, "The darkness night has gone." Percy Godfrey	541
Foreign Notes	550
Correspondence	551
General News (Country)	552
List of Music published during the last Month	554

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DAILY TELEGRAPH.

The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's Oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success.

MORNING POST.

The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

ODE ON ST. CECILIA'S DAY

POEM BY ALEXANDER POPE.

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THE TIMES.

Those who are acquainted with the composer's previous works will have formed high expectations with regard to the work sung to-day for the first time; and these expectations will certainly not have been disappointed. . . . The breadth and ingenuity exhibited in the working out of his materials, give very remarkable strength and effectiveness to the close of a composition to which very high rank among modern English works will be readily accorded.

DAILY TELEGRAPH.

"St. Cecilia's Day" sustains through every number the interest of powerful and charming music—interest certainly not lessened to English ears by the unmistakable English flavour which is perceptible, notwithstanding the composer's free harmonies.

STANDARD.

If choral societies do not take "St. Cecilia" in hand, at the earliest opportunity, the loss will be theirs. . . . The applause which broke forth at the close was no mere complimentary demonstration.

MORNING POST.

The manliness of the music is declared at the very outset in the splendid and dignified prelude. The interest is never lost from beginning to end. . . . There is no doubt it will win a like success everywhere it is known.

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THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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DAILY TELEGRAPH.

A hearing of Dr. Mackenzie's music confirms the impression conveyed by reading it, and establishes the fact that the composer has taken another step towards the perfect illustration of simplicity of form and directness of expression—qualities not less essential in the art of music than in any other. . . . There was no mere pretence of listening; from first to last the piece held the attention of its auditors, and compelled their hearty applause, which culminated at the close in an emphatic and apparently unanimous chorus of approval.

STANDARD.

This extremely beautiful work, one of the most impressive of modern times, alike in libretto and music, was heard to great advantage. . . . It is only just to bestow very high commendation on Mr. Bennett, whose libretto is, in poetical fancy and skilful arrangement, quite equal to that of the "Rose of Sharon." . . . The audience was evidently interested in the "Dream of Jubal," for the applause was enthusiastic at every opportunity.

DAILY NEWS.

The text may be accepted as a genuine invention of the librettist. . . . It is in his accompaniments to the dialogue that Dr. Mackenzie is at his greatest. Here all the resources of the orchestra are brought into play, and free use is made of "leading motives," including (in association with the idea of the Divine Power) an extremely happy quotation of the phrase given in the "Hallelujah Chorus" of "The Messiah," to the words "And He shall reign for ever and ever."

MORNING POST.

Few composers living could have written more beautiful music than that with which Dr. Mackenzie accompanies the spoken words. . . . The contrast to the simple gaiety of the scene in the fields is presented in the magnificent Funeral March and Chorus, which stands as the finest number in the work—deep in expression and strikingly original in treatment. . . . There can be no doubt that "The Dream of Jubal" is not only his best work, but it is also the best work of the kind produced by any modern composer.

DAILY CHRONICLE.

Dr. Mackenzie, it must at once be said, has thoroughly caught the spirit of Mr. Joseph Bennett's lines. The impression created upon the attentive listener is, indeed, that of a single mind having imagined and executed both words and music. Of course, this is exactly as it should be. . . . The choral writing is worthy of the composer who penned the magnificent series forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumentation is throughout picturesque and vivid, as well as highly interesting to those who wish to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

ATHENÆUM.

It may be said at once that "The Dream of Jubal" is not a mere *pièce d'occasion*, which, when once heard, is quickly forgotten and can never be revived. Though composed for a special celebration there is no reason why the work should not survive on its literary and musical merits. We speak advisedly of both, because the libretto, by Mr. Joseph Bennett, is very far above the average in felicity of idea and beauty of expression.

THE WORLD.

The work is not only clever but really poetical, and so far surpasses all the previous efforts of the same author with which I am acquainted. The music altogether is distinguished, musicianlike, impressive; especially so is the first quartet with chorus, "Gloria in Excelsis," and the last, the "Invocation," with two harps.

VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout the orchestration was most charming.

SUNDAY TIMES.

There is in the poem an elegance of diction, a dignity of style, and a force of expression betraying an ardent admirer and capable imitator of Milton. From first to last the reader's lines are in the highest sense poetic. As to the accompanying music, enough that it has all the appropriateness, refinement, and melodic charm Dr. Mackenzie knew how to concentrate upon it. All Dr. Mackenzie's strength and individuality and wealth of resource come to the surface in the three magnificent concerted pieces now alluded to, . . . they attain, indeed, to as lofty an eminence as any English composer has yet reached. . . . In summing up "The Dream of Jubal" we have had no difficulty whatever as regards the estimation of its manifold beauties, poetic and musical.

LIVERPOOL COURIER.

"The Dream of Jubal" is simply a beautiful symphonic poem, accompanied by voices in the best possible manner, and the keenest insight to a judicious use of poetic recitation, combined with solo voices and grand choral features seldom grasped, and almost as rarely attempted by any other composer. During the performance the audience was spell-bound.

LIVERPOOL MERCURY.

There can be no manner of doubt that Dr. Mackenzie has for ever closed the mouths of such people as object to works written to order, and produced one fit to stand shoulder to shoulder and side by side with the noblest in the realm of music. From first to last there is not an episode of note unrequited with interest.

LIVERPOOL DAILY POST.

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